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COMBINED ISSUE
NOV - DEC, 1944
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COVER BY L. WILLINGER.



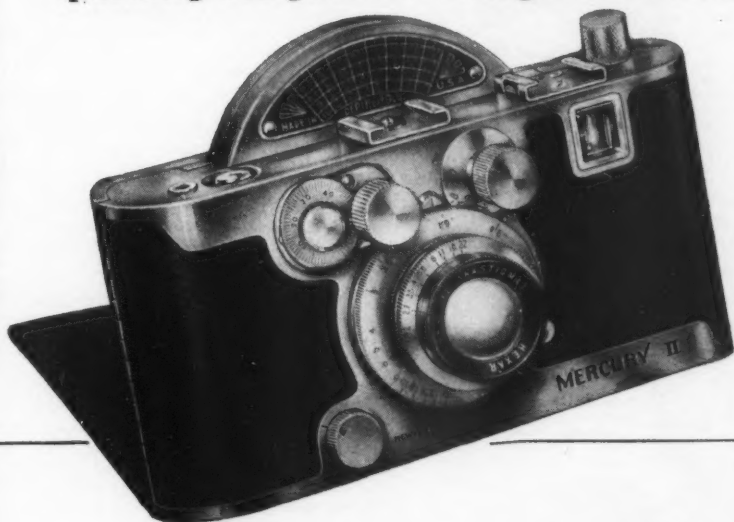
MAN RAY

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Preview

OF THE WORLD'S FIRST CANDID CAMERA
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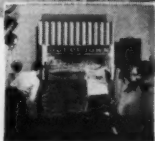
TELL IT TO THE MARINES!

U. S. No. 1 School of Modern Photography Does
and with startling results!

1. Telling the Marines — and other ex-G.I.'s now studying at the SCHOOL OF MODERN PHOTOGRAPHY—how to shoot the pictures that sell is the task of the School's star-studded faculty. Roy Pinney, currently doing a series of covers for Collier's, is pictured (below) instructing SMP students how to take a shot embodying Pinney's own effective technique. The student photo is by ANDREW M. TORINO, a young ex-Seabee who is one of many veterans of this War now taking advantage of G. I. educational privileges at SMP. So successful are the School's methods, that already several are professionally employed!



By Andrew M. Torino



By Beverly Gentry

3. Lady going up is LISL KRAUSS, a young SMP just-graduated. Under the School's wisdom-laden guidance, Miss Krauss developed that professional touch (see right), earned a place with famed Pagano Studios. Fair-sex enrollments and placements at SMP are growing by leaps and bounds.



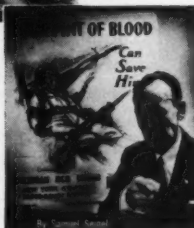
By Lisl Krauss

4. First aid for photographers with ambition is the ingenuity and skill which the School imparts to its students. This striking shot by SAMUEL SEIGEL (see right), has been accepted by the Red Cross. A recent graduate, Mr. Seigel is now doing feature photography for the OWI.



THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St., New York City

5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M11.



By Samuel Seigel

The Last Word

"First Time It Paid Off"

Sir:

I am writing this to let you know the results of publishing my print "Ah, Come On In" in your PICTURES TO LIVE WITH feature. I sold four salon prints, one of them going to Honolulu, Hawaii. The order for the last one came only recently. Also two 11x14 prints and several 8x10 prints unmounted for ones who wanted smaller sizes. I also sold publication rights for cover use to a magazine after it was seen in MINICAM. A firm in Chicago ordered three 16x20 prints to be made into a full color poster and besides paying for the prints they paid a nice price for poster use. After publication of the picture, I received a request for proofs of other prints which I have for sale and thus sold one of my other prints for ten dollars. All in all, I was more than pleased with the results and frankly I was very much surprised. I have been doing pictorial work for several years but this is the first time it paid off. I wish to extend to you my sincere thanks and to let you know it has been greatly appreciated.

Incidentally, "Ah, Come On In" is still building up a good salon record.

CARL MANSFIELD,
Bloomington, Ohio.

• To interest more people in purchasing photographs to hang in their own homes, Minicam occasionally publishes the feature called "Pictures To Live With." Copies may then be ordered direct from the photographer.—Ed.

Catchlights

Sir:

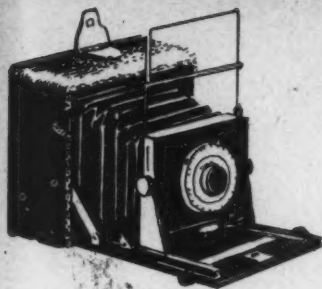
In Rus Arnold's article about the eyes in portraiture I was glad to see that someone is writing photographic good sense. In all the magazines I see beautiful pictures of beautiful women, etc., spoiled because of the catchlights in the eyes, almost all with two to five in each eye or none at all. Seldom do you see a good photograph with one catchlight in each eye and properly placed; some have one on one side of the eye and the other on the other side. I have often wondered why someone didn't tell them it was all wrong. I have made pictures of thousands of children and never yet have used a fill-in light. For twenty-five years I have photographed children in and around New York in their homes and never had occasion to use any fill-in light. I hope you will keep up the good work of trying to improve photography instead of degrading it as seems to be done on every side.

Sincerely yours,

WM. S. RITCH.

1237 S. Vermont Ave., Los Angeles, Calif.

• In portraiture, Arnold advised (Sept. Minicam) to focus on the eyes; and to utilize catchlights for special effects. NO catchlights portrays weariness. Best general portrait: ONE small catchlight in the upper half of each eye.—Ed.



LET'S ESTABLISH TRADE RELATIONS

Here's how you can obtain **THAT** camera you've probably been searching high and low for.

You may have just the kind of camera some one else wants, and some other person may have the kind of camera you want. Therefore, by registering your camera "wants" and "trades," we become a "Trading Post," and through us you can indirectly contact people from coast to coast.

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The ceiling price on used cameras has been fixed by the OPA at 75% of the March 1942 list price. This sets a standard "rate" of exchange which applies to everyone, storekeepers and individuals, buyers and sellers, and assures you of a fair deal. Persons wanting to sell their used cameras will legally not be able to obtain prices that exceed the established ceiling price—and they will find

that by "trading," they can beat the "Black Market" and get Value for Value.

Fill in the attached form and-mail it to us today. We will cross-file all answers; and assuming that we receive enough replies we should be able to effect the various exchanges to the mutual satisfaction of all concerned.

It's certainly worth a try, isn't it? If the form is too small, write us a letter. The more answers we get the better are your chances of effecting the exchange you have in mind.

(All cameras taken in trade will be carefully examined and will bear our guarantee.)

Don't take chances.

Don't sell your camera at prices higher than ceiling.

Don't pay more than ceiling for used cameras. Be fair to yourself and get to know the store that is

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NOTE: Those wishing to buy new cameras may find that they are eligible to extend an MRO priority . . . further information sent upon request.

We will buy all types of used cameras, projectors, enlargers and photographic supplies at prices up to 80% of OPA ceilings.



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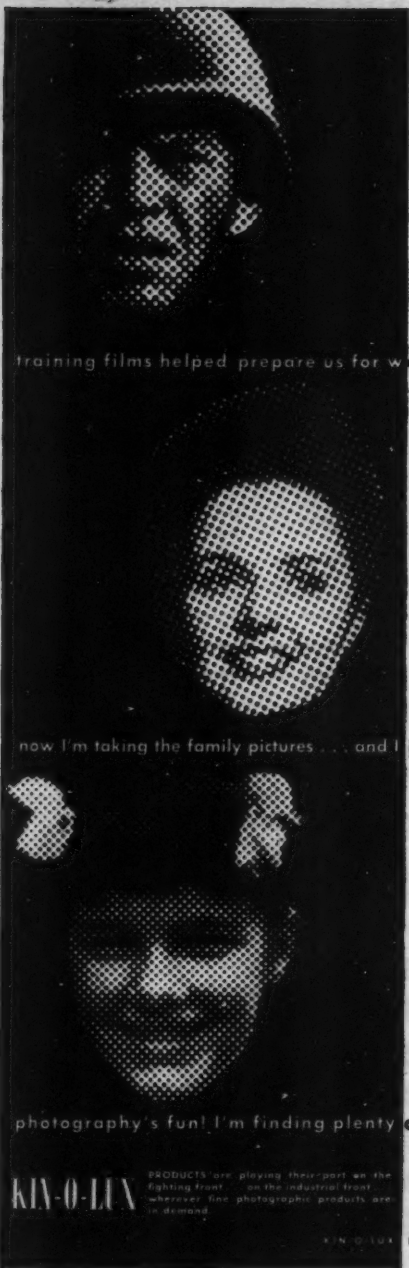
CAMERA TO TRADE (Description)

CAMERA DESIRED (Description)

Name

Address

Phone Number



training films helped prepare us for war . . . vocational films will for peace



now I'm taking the family pictures . . . and I intend to keep on—even when Joe gets back



photography's fun! I'm finding plenty of ways to use it for school work, too



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finest feature and short sound
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FOR HOME AND PROFESSIONAL MOTION PICTURES



"Lay That Pistol Down"

Sir:

In the October issue of MINICAM, I enjoyed very much the shot entitled "Buck Fever." Think it is fine; the young ladies would say "plenty cute."

I am enclosing a somewhat similar shot which we might entitle "Show Me A Jap." This is of a four-month-old, with a little ink mustache painted on.

ROBERT P. JEANES,
Maj. M. C. AUS.

Photo Instructor

Sir:

Have followed your list of photo instructors, but can't find what I am looking for.

Perhaps you can help me. I would like to get in touch with someone here in New Jersey (perhaps within a 15 or 20 mile radius) who offers either private or group instruction in advanced darkroom technique.

I would prefer a private instructor with whom I can arrange time convenient to me.

Do you have a list or perhaps the name of someone you can recommend to me? Or perhaps you know of someone in New York who would want to come out here (50 minutes from Penn. Station). I have a thoroughly equipped darkroom where the instructor would not find himself hindered by the lack of equipment.

MURRAY GOLDSTEIN,
164 Smith Street,
Perth Amboy, New Jersey.

• In an effort to put readers in contact with instructors, Minicam will gladly publish letters from those who desire to study photography and can locate no local school. For a complete list of schools of photography send 25c to Minicam Photography, 22 E. Twelfth St., Cincinnati, Ohio.

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similar shot,
le A Jap.
a little ink

EANES,
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page 7, III.

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These pictures are taken with a very unusual type of 16 mm movie camera . . . known as the Fairchild GSAP. Mounted close to the plane's guns, and to follow the bullets' course, these cameras automatically 'grind' while guns are firing, and stop only after the last bullet has reached the target or the target area.

You might well ask . . . "how can such a light, compact 16 mm camera operate so dependably in face of the incessant pounding and vibration from engines and guns?" The answer, of course, lies in its unique design and in its precision manufacture. Designed in cooperation with U. S. Army and Navy experts, it is built to the same precise standards which have kept Fairchild constantly in the aerial camera lead.

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The Fairchild Gun Sight Aiming Point Camera is mounted close to the guns, to record all action.



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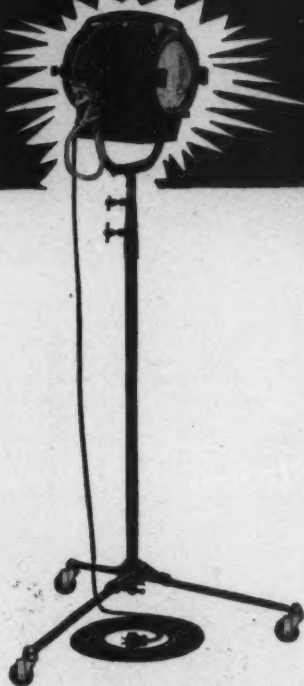
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THE DINKY-INKIE

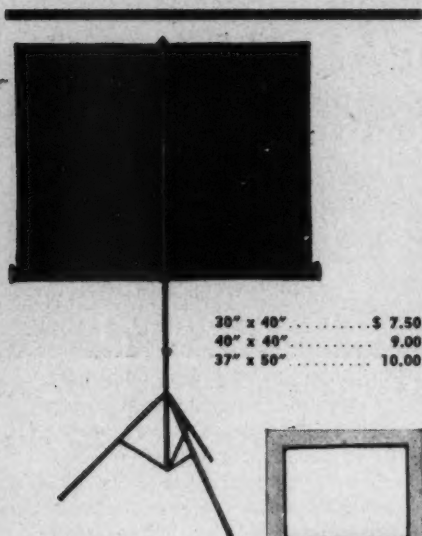
This is a wonderful little spot for both professional and amateur use. Operates with 150 watt T-8-DC globe focus from an 8 degree spot to a 44 degree flood. It has the same back and front handy focusing lever as the Keg-Lites. With base removed, it fits any standard tripod. Total weight: 2 3/4 pounds.



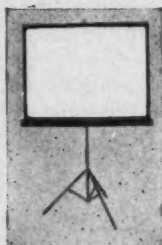
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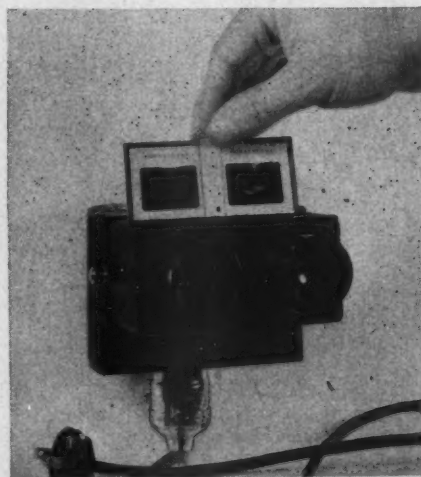
Sir:

Readers may be interested in seeing photographs of the three dimension camera and stereoscopic viewer that I developed.

This three dimensional camera uses 35mm film, either black and white or color.



Two identical cameras of a well known make were obtained, parts of which were used to construct the job. The focusing of both lenses is synchronized to one operation with a coupled range finder that focuses both lenses in perfect unity. The two shutters operate together from one release, the two pictures being snapped simultaneously. If the photographer wants to take single pictures, he can cover one lens.



After the taking of a group of stereo color transparencies a suitable viewer must be used to bring out the third dimension effect. My stereoscopic viewer is electrically lighted, giving realistic results. The socket in the viewer has a 2-way which provides one light for daylight and sunshine, another for moonlight effects. The lenses are adjustable.

Perhaps after the war, these cameras will be manufactured commercially.

UPTON C. EWING, Coral Gables, Florida.



For negatives of rich detail
 —a B & J 4x5 PRESS CAMERA
 For "Prize Winning" Prints
 —a SOLAR ENLARGER



The pictures you take today can be cherished possessions tomorrow. That is why every snap of the shutter should be the beginning of a "Prize Winning" picture. With a B & J 4x5 Press Camera you capture on the film all the rich detail of your subject. And with a Solar Enlarger you transform that film into a print of "Prize Winning" pictorial quality.

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OFFENSE-DEFENSE

MORRIS GORDON

AUTUMN, with its cooler weather, bright color and lengthening shadows, is an ideal time of year to make good on that promise to yourself to get some good negatives to work on this winter. Elmer J. Staab, Milwaukee Journal, wound his 4x5 Graflex shutter to 1/1000 sec. used his 20-inch Tessar lens to get the picture of wild geese flying south. Dr. Glenn Adams chose to remain indoors to get his autumn picture, using a single flash at the camera.



CANADA HONKERS

SEASONS

ARMY VS. NOTRE DAME





A HONKERS

NS

OTRE DAM

ELMER J. STABB

CHANGE

DR. GLENN ADAMS



FARM IN FEBRUARY

GUSTAV ANDERSON

WINTER, with its glistening whiteness and blustery days will provide a variety of challenges for the serious amateur, indoors and out. Morris Gordon of PM caught two players in mid-air to symbolize the aggressive spirit of winter's great sport, basketball. Gustav Anderson, long envied for his magnificent snow scenes, usually takes his vacation in the winter and spends most of it on skis or snowshoes, photographing rural New England.

STANDARD OIL GETS ITS PICTURE TOOK

"We are trying to get together the story of Oil in terms of people—in terms of machinery and equipment with emphasis on people," says Roy Stryker, Standard Oil's photographic historian and publicist.

THE biggest picture taking job in America is again Roy Stryker's baby. He has accepted the job of making a picture history of Standard Oil. Stryker's photographers, now scouring the oil fields, are Esther Bubley, John Vachon, Gordon Parks, Edwin Rosskam, John Collier, Harold Corsini, and Sol Libsohn.

These photographers were largely "made" by Stryker when, as chief of

the Photographic Division of the Farm Security Administration, he sent them into the byways of the nation to sell Congress on a hundred million dollar worker's home program. "Ill fed, ill clothed, ill housed," said President Roosevelt, of one third of the nation. Mr. Stryker's pictures—almost a quarter million of them, illustrated this charge county by county throughout the 48 states. Today, a million families live

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PITTSBURGH GREASE PLANT CARPENTER

GORDON PARKS



SCENE NEAR S. O. BEACON BULK PLANT

GORDON PARKS

in better homes because of the way Mr. Stryker's photographers presented the facts.

Stryker's ravenous talent for plunging an idea deep into the consciousness of a nation made housing history. This same talent is now picturing Standard Oil and it will open the eyes of industry to \$1.9.

Other corporations have assigned photographers to their story, but so often pictures are uniform. There is Plant Number One, with all the obstructing wires and trees air brushed out. There are machines

of all sorts, nude, gigantic, and spotless. There is the finished product, in full color, gleaming with painted high lights. But of the people who did all this—they are the super-numeraries—dark perpendiculars that show their relationship to huge machines. And of the roads they take to work, the homes in which they live—why, Mr. Periwinkle, how oddly you speak today. Standard Oil under Roy Stryker is doing it differently, by putting people first.

PARKS

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PITTSBURGH GREASE PLANT

GORDON PARKS

[23]



JOHN VACHON was stopped by the sheer beauty of this handsome Debutanizer Tower, rising from two storage drums. No attempt was made to correct the sweeping perspective of cylindrical forms, and a straight shot was made with no camera swings. The exposure was 1/25th of a second at F:32, on Super-pancro press type B Film of Rotoflex Eastman Film.

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REPAIRING A SECTION OF OIL PIPELINES

GORDON PARKS



PART OF THE BEACON CRUDE UNIT, NIGHT

PART

ON THE opposite page is one of those shots you may often see in *Fortune* and that look so tantalizingly difficult to do. There is no dearth of weirdly lit swing shift factories today. Try one of these shots yourself. (In coastal cities, ask permission from F. B. I., first.)

Gordon Parks shot this picture without the aid of flashbulbs, one rainy night at Standard Oil's refinery in Everett, Mass. In order to get the shot and protect his camera from the misting, rainy drizzle, he held his raincoat for protection while shooting at a speed of 22 seconds at F8. It was taken at ground level, safely distant from the vibration of the machinery. If you try one of these shots, click it around the clock—in this case 15, 22 and 30 seconds at F8; or for greater depth of field at 20, 44 and 60 seconds at F11. As a photographer, cultivate the point of view of seeing things as though for the first time. That's how the picture to the left came to be made.

Stryker's photographers have found a wealth of exciting subject matter both in the complex machines and in the workers of many types that go to make up the scientific oil industry of today.

The story of Standard Oil has taken them all over the western hemisphere from the arctic circle to Venezuela. Their pictures have been used by leading syndicates and national magazines, and have also been made up into traveling exhibits.

The pictorial history Stryker is now making of Standard Oil ventures far beyond vats and cranes and into the homes of its people, and the roads they travel. You are welcome to view this pictorial history at Room 1621, 30 Rockefeller Plaza, New York City. There the history of Standard Oil Company, as it affects the nation and as the nation affects it, is being laid down in layers of magnificently beautiful 11x14 photographs.

This is the fourth of a series illustrating samples of fine photographic collections that are now open to the public.



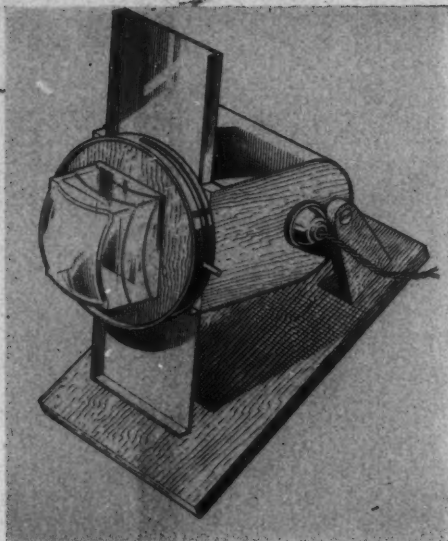


Fig. 1

A GOOD Kodachrome viewer is a must, if you want to do justice to slides. If you need a viewer, or if you have a projector, but don't like to take it out and set up a screen, for a quick look at a few slides, this device will be just what you are looking for.

It is built around a $1\frac{3}{8}$ by 2 inch plastic magnifier such as is sold for use by philatelists; or, if you prefer, a normal bi-convex lens of 2-3 inches diameter, with a focal length of approximately 2 inches can be used instead. The latter type of lens may be supported by a cardboard or metal tube. The overall dimensions of the viewer are 3 x 5 x 6 inches, when the slide holder is removed for storage; and it may be connected to operate either on electricity, or a battery. The plastic magnifier, being rectangular in shape, is housed so that it may be turned to suit either horizontal or vertical slides.

To make the frame for the magnifier, cut a circular piece of wood $\frac{1}{4}$ inch thick and 3 inches in diameter. In the center of this, make an opening $1\frac{3}{8}$ x $1\frac{3}{4}$ inches and recess one side to take the base of the magnifier. This must be fitted so that the magnifier is flush with the surface of the

make a

KODACHROME VIEWER

★

By PAUL SMERDON

A KODACHROME viewer made around a magnifier used by philatelists.

frame, and cellulose cement holds the lens in position.

The housing for the frame is a tin lid 3 inches in diameter. Roll the edges and cut a hole $1\frac{1}{4}$ inches square; the best way to make the opening is to drill a small hole in each corner of the square and then use a fine metal saw. The surface of the lid must remain flat and the edges may be smoothed with a file and fine emery cloth. A slot should now be cut along the edge of the lid; the position is marked by drawing two pencil lines from the center points of two adjacent sides of the cut out hole to the edge of the lid. These lines will be at right angles to each other and on the edge of the lid they will mark the limits of the slot. Along the edge between these two points, mark a line at $\frac{1}{8}$ inch from the inside bend of the lid. Plug the lid with a block of wood and, with a hacksaw, cut along this line. Remove the wooden plug and clean up the edges of the slot with a fine file and emery cloth.

Next, cut the sides for the lamp house 2 x 3 inches, from a piece of $\frac{1}{4}$ inch plywood. In one of the sides only, cut out a hole to take the lamp holder. This is given as $1\frac{1}{8}$ inch diameter in the illus-

tration, but if an auto lamp is used, the hole should be cut to suit the lamp holder used. On the inside surfaces of each piece, nail two strips of $\frac{1}{8}$ inch square wood to hold the diffusing glass.

Cut the metal cover $2\frac{5}{8} \times 10\frac{3}{4}$ inches from a piece of tinned steel or brass 26 s.w.g. and bend to fit the wooden sides. Note that the ventilation holes are not in the exact center of the metal strip, but nearer one end so as to be above the lamp. Screw the metal to the two sides, not forgetting to insert the lamp and a 2 inch square flashed opal diffusing glass before fitting the second side. A 15 watt pygmy mains lamp, fitted with a standard bayonet cap, may be used with electrical wiring; or an auto bulb of approximately the same wattage may be run from either a battery or a transformer. With the latter a suitable lamp holder is necessary in place of the standard type. This completes the lamp house, but switch on the lamp to check the wiring. The flashed opal glass should be uniformly lit. Finely ground

glass may be used in place of the flashed opal, but the grain forms a background and spoils the grain-free image of colour transparencies.

Locate the lamp house on the back of the frame housing, so that the sides are square to the hole in the frame housing, then mark the position in pencil. Note that the ventilation holes and circumferential slot are both on the upper side of the assembly. Drill the frame housing with four holes and screw it, using countersunk wood screws, to the lamp house. The space, between the frame housing and the lamp house, which takes the slide holder, should be $\frac{1}{4}$ inch wide.

Place the magnifier frame, complete with magnifier, into the frame housing and, through the circumferential slot, insert a used record player needle, or a glass-headed drawing pin, to act as the pin for rotating the magnifier. The pin must be positioned so that when it is at either end of the slot, the magnifier is either

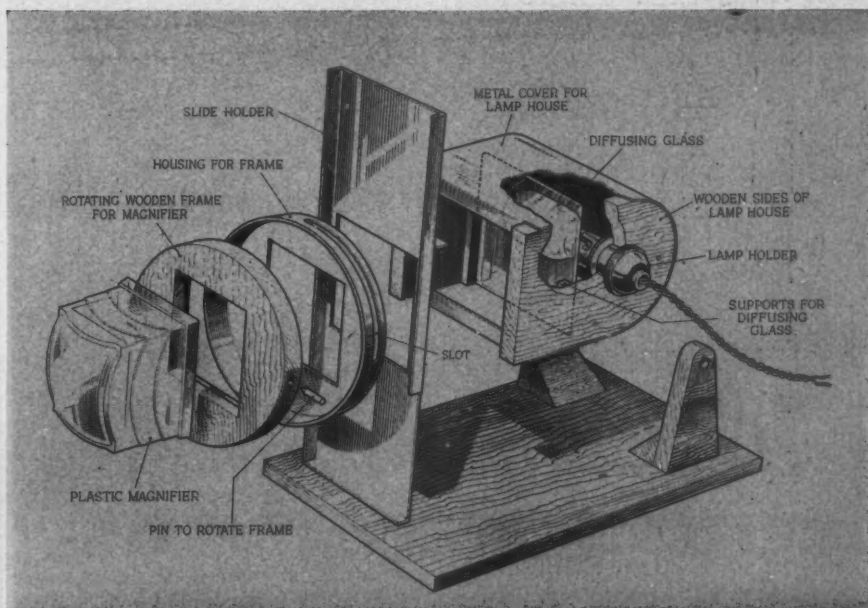


Fig. 2

EXPLODED VIEW showing construction of viewer, which may be adapted to operate on electricity, or a battery. When current is supplied by battery, an auto lamp is used.

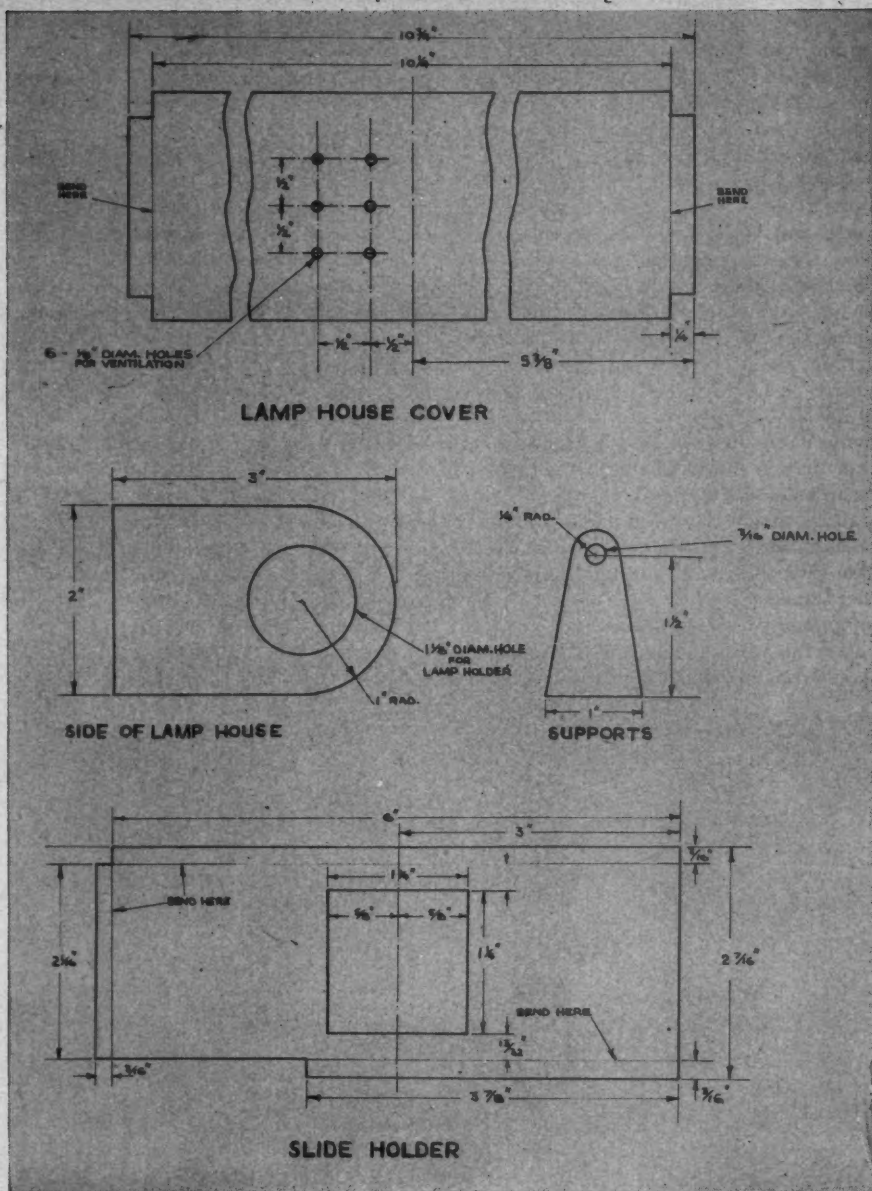


Fig. 3

perfectly horizontal or vertical. In order to retain the frame in the frame housing cut two tabs in the side of the latter. The frame is only $\frac{1}{4}$ inch thick and, as the edge of the lid is sure to be at least $\frac{3}{8}$ inches wide, these tabs will be at least $\frac{1}{4}$ inch long. Bend them over the front

of the frame to hold it in place and make sure that the frame rotates freely.

To make the slide holder, cut a piece of 24 s. w. g. brass, $6\frac{1}{4} \times 2\frac{3}{16}$ inches. Soften the metal, that is anneal it by heating to a dull red and allow to cool

(Continued on page 86)

photo murals



ABOVE THESE GIRLS in the snack bar, are two of the murals made by Professor Archibald. In photo below, a student displays home-made tray in which murals were developed.



By **TOM GERSON**

FOLLOWING his hobby of amateur photography has lead Professor Harold F. Archibald, head of the department of mathematics and physics at Keuka College, Keuka Park, N. Y., to design and decorate a picturesque recreation room at this college for women.

When the faculty decided to decorate the new recreation room in Ball Hall with a continuous panel of 6 by 3 foot murals of the Finger Lakes Region, it was found the available murals would not extend completely around the room. Then again, local action and still shots were also needed to mirror some aspects of student life at Keuka College.

Professor Archibald took on the job as an experiment, and was surprised to find how easy it was to produce large prints of

sufficiently good quality to supplement the professionally-made murals. His finished prints looked as though they had been produced by a studio with modern equipment.

A search through the Professor's filed negatives brought to light a panoramic view of the college, and some original sport scenes taken on 120 Verichrome film, developed in DK-20. In addition he used some copies of glossies taken by other amateurs. These glossies were copied with a miniature Speed Graphic using Verichrome pack and daylight illumination and developed in DK-20. Before copying, the glossies were rewashed in sodium bisulphate solution and carefully squeegeed, in order to reduce the graininess. The negatives thus obtained, served as well as originals.

Starting to make the large murals from the 2 by 3 inch negatives, Professor Archibald worked carefully because he wanted to retain the fullest possible measure of their print quality. He realized that composition of line, of mass and of tone would be distinctly better in the finished murals; and any faults not apparent in a 2 by 3 inch print would fairly shout for attention in a 6 by 3 foot mural.

His enlarging technique began with paying strict attention to working conditions and equipment. He built a special wooden rack that would raise and lower, in order to obtain an accurate focus, and made the easel large enough to hold the outside sheets of paper, and laid it on the floor. Then he carried his 2¼ by 3¼ Elwood enlarger with a 3½ inch Wollensack enlarging Velostigmat, on a step ladder as close to the room's ceiling as possible, leaving working space.

With a focussing negative in place, and a white surface thumb-tacked to a sheet of wall board on the floor, he turned on the enlarger and inspected the easel surface for hot spots or dim corners. While over-all illumination of this enlarger had previously been excellent, with larger projection surface, professor Archibald found minor adjustments of the lamp were necessary to even up the illumination.

A few test exposures were made on the center and ends of the picture. Care was taken to center the subjects and have nothing important printed near the ends of the panels, so that they might be trimmed later. The final exposure time was 6 to 8 minutes at f/6.3. The photo murals were printed on Kodabromide P-3, double-weight, enlarging paper which came in a roll 40 inches by 10 feet.

With the enlarging process arranged, another problem arose. How was he to develop the prints? Certainly his equipment did not include trays 6 feet long. To develop the mural prints would require several trays, and larger quantities of solution than an amateur normally uses.

To find some other way of obtaining uniform results, Professor Archibald constructed one wooden tray, as shown in the accompanying illustration, to give the large prints identical manipulation. The bottom was a sheet of ¼ inch 3 ply wall board and the sides 3 inches by 1 inch pine. These were nailed together, and to make it non-leakable, the whole interior was given two coats of boiling paraffin wax, 1 pound, applied with a small paint brush.

For developing, Professor Archibald mixed half a gallon of D-72 stock solution and diluted it to one and a half gallons. Equal quantities of short stop and fixer were made ready, and all three were placed in enamel pails where they could be poured quickly over the prints and poured back into the pails. The developing tray was 5½ by 3 feet, and held sufficient solution so long as it was agitated back and forth by tilting the tray. The professor found that, contrary to general opinion, continuous agitation gave him better results in developing than is obtained by intermittent agitation, and he concludes that 'it shortened development time about 25 per cent and fixation time even more.

The difficulty of washing these enlarged photos thoroughly, with no adequate tank space available, was a major problem. Professor Archibald originally intended using the bathtub, but at the last minute remembered the college swimming pool,

where all the prints could be washed at one time. They were thumb-tacked to 6 by 3 foot boards, so that they hung vertically down in the pool, much the same as films in a tank. Film clips were attached to the lower ends, and several extra prints were made in case of subsequent emergency, so that the enlarging process would not have to be done all over again. This was undoubtedly the first time that a swimming pool at a college for women was used for washing photo murals.

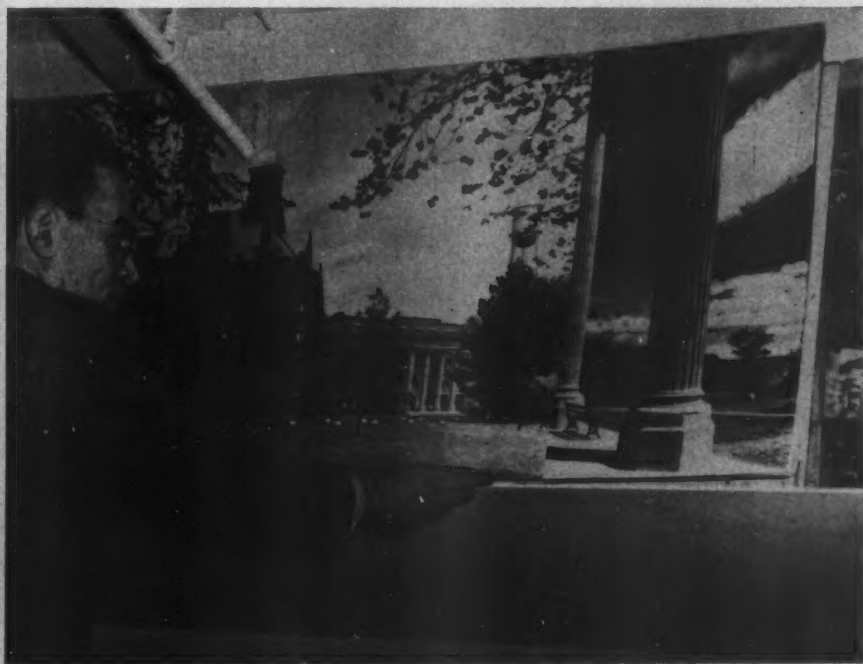
For mounting, Cellotex wall board was bought and cut to the right size. The prints, after being blotted and partially dried, were mounted with commercial wall paper paste to which a small quantity of "adhesium" (any wall-paper store) was added. Both prints and panels were given two coats before mounting. A large print roller was used to smooth the prints on the panels. Air bubbles were stuck with a pin and worked in toward the center with the thumbs.

The paper was wider than the mount-

ing panels, and was therefore wrapped around the edges. On drying, the wall board buckled because of the shrinkage of the prints. However, nailing strips used to fasten the murals to the wall, eliminated that trouble. For any other use, the prints would have had to be dry mounted. After being completely dried, the mounted prints were given a face coat of white shellac as a protection from moisture and dirt.

The finished set of photo murals were then laid out so that the subjects and tone which would be adjoining, were in harmony. Care was likewise taken to arrange the murals so that, where necessary, they could be cut to fit doorways without seriously affecting the subjects.

Professor Archibald claims no laurels for his murals. He insists his successful experiment is the result of nothing more than a little common sense applied to the most elementary of photographic rules. It only demonstrates, he says, that anyone with a photo murals job to do, can probably turn out good prints if he really wants to.



PROFESSOR HAROLD F. ARCHIBALD hanging one of the murals he made of Keuka College.



GOVERNMENT

PAUL PRATTE

Here's the lowdown on the

PHOTO TEAM

of Pratte and Pratte

By JACK WRIGHT, APSA, ARPS

"WHEN we built our house, the basement received more than the usual thought and emphasis, for it was laid out for photography. The furnace was incidental. When two of us are in this thing together our equipment requires quite a bit of room, so our entire basement is in use as a studio and darkroom. We've long since given up ping-pong and you'd be surprised how handy the table is for photographic purposes."

The Prattes live in suburban St. Louis along with their Boston bull, Mitzi. Paul, who faintly resembles W. C. Fields, works for the OPA. He is President of the St. Louis Camera Club, Treasurer of the Camera Club Council and a brand new Associate of the Royal Photographic Society. Both are members of the Photographic Society of America. Before her consuming interest in photography, Dorothy was a dancer—a member of a "sister team" on the stage. "I developed a sense of balance all right, but I can't say that this has always carried over into photographic composition."

Aside from the obvious advantage of having a spouse whose eyebrows would not hit the ceiling if you mentioned buying a new enlarger, how do these "teams" work out? Do they get better pictures than average? Are they photographic rivals? Do they scrap over the use of apparatus? Do their tastes tend to grow similar? How does it work out if they judge pictures together?



Dorothy and Paul Pratte

You wouldn't trade your ever-loving wife for anyone in the world, of course, but you wonder about these things.

While they diverge sharply in some of their photographic views, the Prattes are agreed on one thing. What they call "armchair photography" is one of the secrets of a success which has landed their pictures in the permanent collections of the Brooklyn Museum, the Oval Table Society and the advertising files of the Eastman Kodak Company.

"We make a 4 by 5 enlargement of every negative we take," Dorothy said. "On evenings when we are too tired to work in the dark room we have a session of 'armchair photography.' We get out these small proofs and go over them time after time with a small pair of cardboard Ls, seeking not only the best way of cropping each picture but working out ideas for taking better pictures at the same scene the next time we visit it."

"Paul's picture, 'Government,' is the product of 'armchair photography.' It was taken at the Soldiers Memorial Building in St. Louis. After the picture had been taken it somehow did not seem nearly as appealing as it had originally. In the course of several sessions of 'armchair photography' a picture was worked out which has been quite successful."

Photography engulfed both the Prattes because of Paul's interest in the making of miniature stage settings. After completing several less ambitious projects, Paul decided to make a complete model of the open air theater in St. Louis. However he ran into difficulties because of needing a large number of preliminary sketches and the difficulty in completing them before dark. At last he decided to use photographs instead of sketches and borrowed a 35 millimeter camera from his brother.

The little camera was so cheap and efficient that Paul decided to buy one for himself. Within a short time miniature stagecraft had been discarded and photography was in the saddle, so far as Paul was concerned. The only part of the replica of the open air theater that was ever completed was a small spotlight and that was put to photographic uses.

For two years he concentrated on taking stage shots, mostly behind the scenes. Dorothy inherited the 35 millimeter camera when Paul bought a 2¼ by 3¼ Speed Graphic. Together they entered prints in every photo contest they found listed, grabbing off a full share of prizes and honorable mentions. Chicago and Southern Airlines sponsored a competition which provided them with an oppor-

tunity to mill around the airport with hundreds of other amateurs. Dorothy spotted a kitten curled up on the wing of a plane back in a hangar. The judges gave the resultant print the nod for first prize.

About this time local camera clubbers began to look into the Pratte situation (they still are) and found that Paul and Dorothy belonged to no camera club. They signed on at once, Paul was placed in the advanced group, his wife among the beginners. "Believe it or not, it took me two years to get into the advanced competition" Dorothy recalls.

Both maintain that the school of photography given by the camera club is directly responsible for their increased interest and success. Members helped them solve problems of technique, of composition, of subject matter, and in general provided the inspiration and competitive spirit so vital to the pictorialist.

In 1941 Paul decided to give the salons a whirl by sending four prints to Sioux Falls. Amazingly they came back with four labels. "Aha," thought Paul. "This salon stuff is a cinch." Even Dorothy was impressed.

"However, I sent my four 'masterpieces' to six more salons in succession without landing once," Paul confessed. "After that I decided camera club competitions were more my style."

Later a group of five couples and a bachelor decided to form an organization which would be partly social but would encourage members to send to one salon per month, "although I really believe we wives were asked to join in order to provide the sandwiches and coffee," Dorothy said. The first prints sent out gained several acceptances and Dorothy was encouraged, on the day the second batch was to go out, to select, print, tone, spot and mount four pictures of her own. One was accepted and Dorothy was on her way.

In the days before gasoline rationing, the Prattes used to travel far and wide in their quest for pictures. Out of such travel emerged one experience which seems amusing in retrospect but was not

"WE MAKE a 4x5 proof print from every negative to explore its exhibition possibilities."



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THE ANTIQUE SHOP

DOROTHY PRATTE

"**ARMCHAIR PHOTOGRAPHY**" pays dividends. On holding the small proof print on the opposite page up to the light for study, then reversing it, Dorothy decided on a more pleasing arrangement of a very "busy" subject. Judicious cropping not only gave a better proportion to the picture, but more emphasis was placed on fewer objects.

so funny at the time. On the Sunday after Pearl Harbor there was a light snow-fall and the Prattes jumped into their car and drove out to a photogenic combination of a barn and trees which they had noticed previously. Dorothy got out of the car and started taking pictures. Paul was more leisurely and started down the road to secure a slightly different viewpoint. As he was setting up his tripod a group of soldiers, complete with helmets, rifles and bayonets, approached.

"No pictures!" said the soldiers. "There's a defense plant down the road." Dorothy's picture was "When Winter Comes," her first salon success. Paul returned home with unexposed film.

On another occasion Dorothy's alertness stood her in good stead. They had gone to DeSoto, Mo., to photograph an ancient store, its front plastered with signs, one of them advertising ice cream. While Paul was sizing up the situation from across the street Dorothy spotted a small boy coming down the sidewalk.

"WE HELP each other all we can, such as posing, but find we approach pictures differently."



With a dime she induced him to sit dejectedly on the store step, right under the ice cream sign. "Closed on Sunday" was the resulting picture and it proved a salon favorite.

From the above it may seem that Dorothy Pratte goes around darting in ahead of her spouse and scooping up the pictures. This is not the case.

"When we arrive at a scene we each work more or less on our own," declared Paul. "We help each other all we can, such as posing in landscapes where a figure is needed, etc., but we find that we approach pictures differently. Even when we are working at the same location we come home with different types of pictures. We find that this difference in opinions and taste extends even to our salon judging. At salons we sit at opposite ends of the judges' row and try to forget each other."

In their own salon participation the Prattes do not feel any great rivalry, both declared. "However, our friends rib us so much about our alleged 'race' that we both try to do our best," said Dorothy. "When one of us lands three or four and the other one or two, the leader tries to console the other with assurances that next time the positions will be reversed. If I hang a picture which Paul has not thought too well of, I am afraid I have a little tendency to crow, while if a picture about which we have differed comes out according to the predictions of one, the inevitable 'I told you so' is occasionally heard. We are a loving husband and wife but our opinions on pictures do differ." Incidentally, last year Paul Pratte hung 85 photographs in 36 salons and Dorothy 81 in 35. During the salon year just closed on July 1st, Paul hung 107 prints in 44 salons, and Dorothy 117 in 44. Not too bad for salon careers which started in 1941.

There were two other things we had wondered about concerning husband-wife picture-taking. One was how they arranged about use of the dark room and equipment; the other was concerning their advice to other amateurs.



PAUL added the human element to this segment of the Soldiers Memorial Building.

"There is no conflict about equipment," said Dorothy. "I have my Super Ikonta B and Paul his Speed Graphic. Each has a complete line of accessories, tripod, filters, lens shade, etc. In the dark room we used to work jointly, Paul operating the enlarger and I doing the developing. However we found our ideas about exposure times, bromide in the developer and toning frequently differed, so now I use the dark room during the day and Paul in the evening."

Regarding advice to other amateurs, Paul Pratte says: "Learn how to use your camera, keep your equipment and accessories simple, master one film and paper before branching out, most of all, take as many pictures as possible and join a camera club."

"Don't fret about inability to get out on the road with your car. Take pictures near home—street scenes, table tops, flowers, portraits, animals, etc. Do not be satisfied with one visit to a promising location but return there again and again to look at it under varying conditions. We have returned repeatedly to the Soldiers Memorial Building, for instance, and have made four successful salon photographs in and around it."

"Study not only your picture locations but your pictures. Make small proofs and go over them critically, cropping off everything that does not contribute, but including everything that does. Watch your backgrounds; many otherwise good pictures are spoiled by bad backgrounds. Try not to get 'typed' with a certain kind of photograph but try to become as versatile as possible."

Taking Paul aside we asked him: "How does it seem to have a wife who doesn't kick about your spending money for photography?"

"It's swell," he said, "but we don't have as many steaks as we used to. If it's a choice between money for photography or money for luxuries we find ourselves choosing photography. It not only gives us pictures but holds down the waist line."

STOPPING in a small Missouri town for a package of cigarettes, Paul noticed these typical characters huddled about the meat market as he dashed back to the car in the driving rain. "Not all my exposures are made with an exhibition print in mind," says Paul. "I took this one for my own amazement."



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CLOSED ON SUNDAY

DOROTHY PRATTE



DREAM OF THE FUTURE

LESLIE LACKMAN

YOUNG LACKMAN won second prize with this entry in the Boy's Club of Hollywood first photo competition. This, the only picture made with a Speed Graphic and flash, was made by a nine-year-old youngster who couldn't even hold the camera. It was placed on a table and he swung it around until he saw what we wanted.

CATCH 'EM YOUNG and Heaven help you!

BY JACK STANLEY

Dear Sir:

Getting these kids to make their prints . . . to find their lost negatives . . . to stand still in one place . . . was a real workout! Next story I write for you . . . I'll make the pictures myself! Such temperament!

They're a strange lot of pictures, but I guess you understand why. Anything you wish to do to them . . . please do. You can even spot them if you like! All were shot with Zeiss Nettar f:4.5, at 1/10 to 1/25 from f5.6 to f:11. The kids kept their own records, and if you think I'm going to figure out their hen-tracks, you're crazy!

Best regards,
Jack.

THE AUTHOR, sufficiently horrified by the antics of his pupils, made this face . . . which proved to be Lackman's idea for a picture. Stanley claims he's not quite that handsome.



Bob Melville

IT'S murder, I say!

For the past six months I've been teaching photography to a couple dozen youngsters between the ages of nine and sixteen.

I'm still breathing, but hard. And if my hands tremble as I grasp the cable release, it's only a proof that I've wisely spent my time! For I'm proud of these kids, and I'm proud to call them photographers. Certainly—it's because of them I've often pulled my hair out. But what's hair?

It all started when I heard that the Boys' Club of Hollywood had installed a photographic laboratory and had no one to take charge of it. I dropped around to look the place over, and first thing I knew, I was trapped!

This boys' club is one of several hundred in the country which are devoted to giving youngsters a place in which to occupy themselves and keep out of mischief. Play-ground and hobby facilities are provided, and instead of sticking up gas stations, these kids will knock baseballs through your windows. . . . It's a wonderful thing for the youngsters . . . and a wonderful thing for you, too. For if your interest in photography ever lags . . . or



THIS TYPE of bloodthirsty approach to photography might well have established a trend; fortunately, there was a teacher there to stop them. Twelve-year-old Arnold Kovack used for models his pals, Bob Melville, Leslie Lackman and Ramon Mechlin.

if you think your photography ought to serve a more practical cause . . . the best thing you can do is take on a gang of kids! They'll squirt you with hypo and make stink bombs out of your negatives, but amidst the wreckage you'll know that

PROOF that kids are patient! It took Tim Cook, aged eleven, nearly an hour to get these rabbits to cooperate . . . and then only because they were too tired to move from where they were placed.



you've served your community and your country well!

After the first month with my score of young hellions I was ready to throw in the sponge. I'm not a teacher, and though I love kids, I soon found myself unaccountably ready to knock their heads together.

Why? Because a dozen youngsters can do more to loosen up your spine and leave you limp than a whole college of osteopathic surgeons. It's not that they carry on normal conversation in a shrill scream. It's not that they are always pounding each other against the doors and walls and floors. It's not that they like to keep all the taps open until the floor is covered with an ocean of chemicals. It's just a combination of ALL these things!

At first, their only interest, aside from making noise, was in developing and printing snapshots. I soon discovered that I was teaching them nothing. Instead, I had become a glorified stock boy, and was



THE WINNER (*left, above*), Eugene Kovach, arrived at the shooting session with a mysterious paper bundle; would give no one a peek until it was his turn to shoot. He selected Jon Cook to pose with his props, and belligerently objected to any help from anyone in making the picture. Bob Melville put Jimmy Flack right back in school as a theme for his shot (*right, above*).

always on hand to serve them out their developer and hypo whenever they needed it.

After turning out a dreary procession of

grubby contact prints, I decided that all this must stop. The work they should do would be a credit to the club . . . or else!

It was almost "or else!" I fumbled and



PUBLIC RELATIONS photo by Bob Sonnett (13) gives a pretty good idea of the size of the kids involved. Left to right: Tim Cook, Ramon Muchlin, Harold Sturrock and teacher, Jack Stanley. Front: Jon Cook and Leslie Lackman.

groped and lost some of the boys to the other club activities, but finally I hit on the system which is really turning them into photographers. It isn't infallible. The kids haven't lost their Comanche yells. They still fiddle with the paper cutter. They haven't yet learned not to put sticky fingers into each other's equipment. And they still carry their negatives loose in their pockets along with their marbles, string, and bottle tops. But they ARE capable of turning out fairly acceptable prints. And for what more could I ask?

The secret of my modest success was—competition! Snapshots were out, and a salon photograph contest was on! I offered the boys some minor inducements which they couldn't help getting enthusiastic about. I let them use my camera and equipment; I assured them of some small prizes and a chance to exhibit their work in a public place; and I promised them,

if all went well, a field trip.

Few of them had anything but box cameras and early Kodaks. Thus by letting them use my equipment, I was assured of a basic quality.

Came the first evening for shooting. A large clubroom, with bare white walls was selected. Several lights were set up and the camera was placed on a tripod. Then I called for ideas from my dozen pupils. The first ones up with acceptable ideas were allowed to shoot first.

I did nothing to interfere with their setups, except to show them a couple of different ways in which to light their subjects. I explained the various ways of placing their victims in front of the camera, and then stood back while they directed the actual posing. They used a light-meter, and had amazingly little difficulty in learning its basic fundamentals.

(Continued on page 100)

PUBLICITY pictures of the club's exhibit were right on the beam. Someone told Bob Sonnett that the editors were susceptible to pretty girls in shots of this kind, so Gloria Stratton was called to add lustre to the occasion.



A PORTFOLIO OF RECENT PHOTOGRAPHS



BY MAN RAY IN HOLLYWOOD







1. BLONDE
2. THE EGG AND THE SHELL
3. BRUNETTE
4. LOS ANGELES
5. STRILETZIA
6. DEBRIS
7. LILIES
8. SUBJECT FOR A POSTER











Ye Cold Spring Tavern was originally a stage coach stop on the historic San Marcos Pass leading from the Santa Ines Valley to Santa Barbara, California. It is still being operated as a guest ranch . . . its atmosphere of the past delights visitors.

The Pot of Gold

TEXT AND ILLUSTRATIONS BY JOSEPH MUENCH

IN color photography, the camera-enthusiast finds at last the Pot of Gold at the foot of the Rainbow. Now, with the same good camera that he used for

black and whites, he can have the scene as the eye really saw it, in all its brilliant colors. No longer does he need to make the necessary mental adjustments (which



Sand strawberries make a white carpet of bloom, edged by sea dahlias and California poppies. The dramatic background of mountains is seen from Santa Barbara.

have become so ordinary that he is no longer aware of them) to translate the black and white image into what the original scene was. A white area that is a face has given way to the natural color of flesh and the gay colors of a dress are not reduced to black and white. The sky is blue and so is the water; red flowers are not white.

But, and of course, there is a but, to take really good color pictures, the same camera enthusiast must now learn to see color. That sounds like a strange statement, but you can test it. Our eyes are the servants of our brain, that complicated and clever ruler who adapts where he must. Take your living room this evening with the light on. Perhaps you painted those walls and you know that they are a light cream. When the sunlight streams

into the room they are white (but you aren't fooled—you know they are cream). Now, this evening under the tungsten filament of your electric light, they look positively yellow. Only, however, if you look closely and are thinking about it. At a glance they are still light cream. Where does the truth lie? Here, of course; that the light source makes things look different. I know, for example, that early in the morning, if there is a lovely sunrise, the mountains back of our town have a reddish cast, and some evenings they may seem positively afire, in fact, every hour of the day they seem to change. Colors are not constant. Color is only the result of light falling upon an object, and not an attribute of the object itself.

Once the basic facts are understood and a person starts eagerly on the road to color



The golden bloom of *Aloe ferox*, a native of Africa, is a popular roadside plant in California. A Candelabra Aloe is shown at left, a Century plant in left foreground.

appreciation, this delightful new field opens out before him.

You will probably not need any different camera for color if you have a good anastigmatic lens. It will be sufficiently corrected for color film. If you are in doubt, there are tests which can be made. The film holders need be no different, but be sure that all of your equipment is now light proof and dust free. This is more essential even than it was in black and white. Dust is the arch-enemy of color pictures, for a transparency with a dust spot on it can not be retouched as easily as is possible in our older medium.

You will find use for two filters in color work. The haze filter softens colors and should be used for closeups and not too distant scenes. The skin color will be warmer and more natural when this filter

is used. Snow scenes will lose the bluish cast that comes from the reflected sky light and will still leave some of the blue in the shadows. You want those shadows to take away the flat look of the snow, anyway. The 2A filter is useful for distance shots, for mountain scenes and to eliminate the reflected sky light when you do not want it in the shadow. But this does not mean that every color shot calls for a filter. You may not always want a warmer tone than the original scene has, and the bluish cast over the hills sometimes "makes" the picture. The filters are only a help if you can use them to improve the color balance of the original subject matter.

One other filter which may be necessary at times is a conversion filter. This makes it possible to use the Type A Kodachrome film (for artificial light) for out-

door daylight work in natural light. If you cannot get "Daylight Type" film, you will get good results with the Type A and the filter. But it is only a matter of expediency and should not be used unless absolutely necessary since each type of film is manufactured for a certain "color temperature" and gives best results when used for that specific kind of work. No other filter is necessary for haze or distance when using the conversion filter.

Two other necessary pieces of equipment that will help you to do your best in color photography are the tripod and the exposure meter. Their use is linked up with the fact that the film you are now using, does not have the exposure latitude that you have been accustomed to in black and white, nor does it have the

same speed. As a result, you will need to be much more accurate in judging the light. A mistake in judgment will not be open to correction in processing and may result not only in tonal differences but actual changes in the color on the transparency. If you have no meter, use the charts supplied with the film, but I feel that a meter is almost a "must" for successful color work. The tripod, too, will save you mistakes and spoiled pictures. Because the film is slower you will need to lengthen the exposure time in order to cut down the opening as far as possible. An exposure of more than 1/20th second is too long to hold in your hand. The tripod will be much surer. When you are taking an open scene, where there is

(Continued on page 98)

Restraint in the choice of background color and the use of a bright South American costume for this youthful dancer has given much emphasis to this color composition.





BUG FACE PHOTOGRAPHY

By GEORGE A. SMITH

If you have a camera that is equipped for extremely close-up work you will find bug-face photography an engaging extreme from the more common types of subject matter.

Your back yard is full of unusual models which may range from the black burly face of a bumblebee to the shy and demure countenance of a cricket.

The late fall of the year is the best time to find bug models. As winter approaches bugs usually lose their energy and become senseless and inactive. Many bugs reach old age with the coming of winter and die off with the change in temperature. Even these dead insects will serve as models if their legs and antennae are arranged in life-like positions.

In fact, it is usually necessary to use a dead model when securing an extremely close-up view of an insect's face. The least amount of

action will naturally ruin the chances of a long exposure which is so necessary in getting depth of focus on a close-up shot.

In making my bug-face photographs, I use a reflex miniature camera (Kine Exakta) with extension tubes, and two small home-made reflectors using No. 1 photo-floods. My reflector is a fruit juice can with the one end cut out, and a porcelain base for the bulb fastened through a suitable hole in the other end of the can. With such a reflector the light can be directed within a small area. I always place my camera on a substantial tripod to avoid even the slightest amount of vibration. In making the exposure I close the lens aperture down to $f:22$ and then adjust the time accordingly.

Before making an enlargement I study a contact print, and mark the section that will make the most interesting photograph.



The Platinum Process

BY JOHN CANDELARIO A.R.P.S.

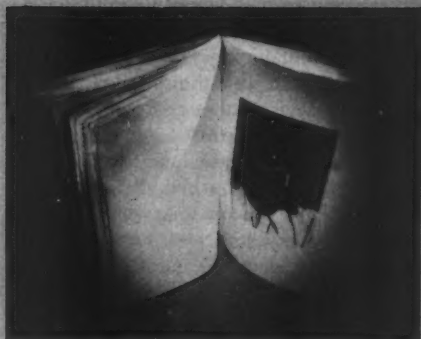
We've seen lots of photographic books and albums, but never one quite like the book that arrived from Santa Fe, New Mexico. Its mint condition was well preserved within the confines of a strong, wooden packing case, custom-built for this one volume. The editors gathered about as the case was opened gingerly. When the last of the tissue paper had been folded back we had our first glimpse of this master-piece of bookmaking.

The book is 17 inches tall, bound in fine grained cowhide with the title "New Mexico" tooled on the cover, and on the back, the one name, Candelario.

"Oh! Candelario, John Candelario, of Santa Fe, hey, we published some of his work a year ago, didn't we?" (MINICAM, July '43.)

"Well, that was before I arrived," says Hoxie, "Let's see what gives."

Upon opening the book we find a simple but impressive dedication which reads, "I dedicate this book to photography, which has contributed to my life a greater understanding of man and nature." There follow 20 of Candelario's interpretative photographs of his native state,



one to a page, averaging 8 by 10 inches in size. Each photograph is separated by a title page, hand lettered by a friend, Truman Mathews, on the Strathmore art stock used throughout the book. The hand-binding is the work of Hazel Dreis.

Candelario completed this book just before he entered the Navy after working on it in his spare time for eighteen months. Long an admirer of platinum prints with their great tonal range and rich appearance, he decided to use this process for the book. Since platinum is one of the most stable of metals, the prints are as permanent as the paper itself. But platinum is also expensive. There are suitable substitutes —let Candelario tell you about the process.

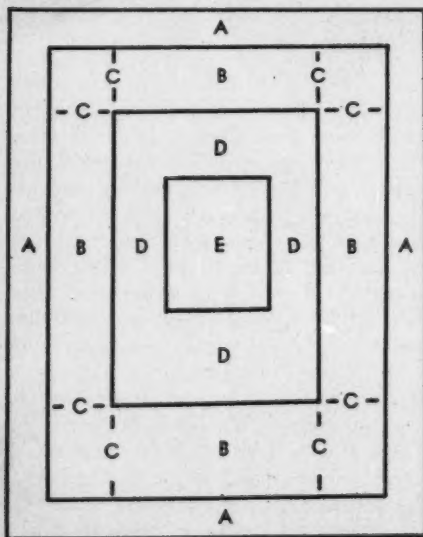
THE Platinum process is for the worker who wishes to sensitize his own paper. Almost any paper stock may be used, the texture, grade and quality is up to the individual. The process is one that gives a very long scale of gradations, because it renders the delicate tones of the negative better than most processes. Prints made by the platinum process are absolutely permanent, providing they are properly developed, cleared and washed and the paper stock is good.

Because of expensive and special mercury vapor lamp housing with special condensers, the process is almost strictly a contact process. If enlarged prints are to be made, it is necessary to convert negatives to the size of print desired. This

conversion can be accomplished in different ways. The positive negative method or by using direct positive material or via the paper negative. The process I find very satisfactory is the positive negative method, i.e., making an enlarged positive and from this I make my negative. If I am making an 8 x 10 print, my positive is 8 x 10. For both the positive and negative I choose a slow panchromatic film, either Ansco or Eastman commercial film which has a Weston rating of 12. When making the enlargement or positive, be very careful of light leaks from the enlarger. Also, it is necessary to work in total darkness and it is also wise to have a black sheet of paper directly under the film in the easel. One proceeds from here

as though an enlargement were being made with the few exceptions mentioned above. For development of the positive and negative, I use D 76 5X or D 76 2X (D 76 5X is five times normal D 76), formula for D 76 5X being in Photo Lab Index under Eastman formulae, page 169. With D 76 5X and D 76 2X at my disposal, I find I can control development completely. If I wish to raise the contrast in my positive, I give a short exposure and normal, or slightly longer than normal, development in D 76 5X. If I want to lessen contrast, I give a long exposure and normal development or cut development slightly with D 76 2X. With both these developers at one's disposal, it is not necessary, usually, to develop over six minutes. The positive should have plenty of detail, the whitest white should have a tinge of tone. In other words, the positive should look very heavy or dense compared to a viewing positive. Spotting and etching are done on positive to cut work on final print.

PRINTING DIAGRAM. Looking through the printing setup, as if the printing frame, mat paper, printing paper and film were transparent. A, printing frame; B, mat paper; C, ruled lines on mat paper, to place printing in position; D, printing paper; E, negative.



LLANO

The negative is made by putting the positive and negative material in a printing frame. Expose with a 10-watt bulb, exposure to be made from a distance of about ten feet. Then develop in D 76 5X or D 76 2X, again contrast can be jockeyed by using one or the other of the two developers. The negative should be slightly heavier than normally used, one between gamma .9 and 1 is satisfactory. Again, as with the positive, it is advisable to spot and etch.

Mat

After the negative is ready to print, one should make the printing mat. For this I use the black sheet that comes in between film. The 8 x 10 film, I print on a



QUEMADO

14 x 17 piece of paper, which calls for a 16 x 20 mat, this completely covering the 14 x 17 with plenty left over.

Paper Stock

The selection of the paper stock to be used is at the discretion of the individual worker. There are many fine art papers on the market, handmade and machine made. It is possible to use tissues, any of the vellums, charcoal or drawing papers. The water color papers are usually the easiest to work with, but the selection of papers is up to the individual.

Any paper within reason can be used. I have worked satisfactorily with Whatman Cold Pressed drawing papers, Strathmore

art stock, and many of the handmade papers.

Although there are some papers that do not require sizing, the majority of them do. If thick handmade papers are not sized, they disintegrate upon touch during development and clearing. Thin machine-made papers require sizing, otherwise the sensitizing salts penetrate too deeply into the support and, consequently, there is not much reflecting base left; because of this, muddy prints will result. Sizing is not a difficult job, although it is sloppy. The sizing solution is made up in the following two solutions:

SOLUTION A

Water (cool)	24 oz.
Nelsons gelatin	3/4 oz. 33 grains

SOLUTION B

Water (hot)	4 oz.
Potassium Chrome alum	72 grains

Allow the gelatin to soak between one hour and two until well swollen, then melt in a double boiler. When ready to work, pour in Solution B.

My usual procedure is to take an electric hotplate and put it in my large sink. On the hotplate, I put a 16 x 20 enamel or steel tray. In the tray, I have hot water and, resting upon the hot water, I have a 14 x 17 working tray. This procedure keeps my working solution warm.

When the gelatin is well swollen, I put the Solution A in a double boiler and heat. When it reaches 110° F., I mix Solutions A and B. One must immediately start using the solution once the chrome alum is mixed with the gelatin. Take the paper selected and lay on top of the solution, covering as much of the area as possible. Next, turn it over quickly and slide into the solution. It is not necessary to turn it over, but by turning it over, it is easier to immerse it; if not, one usually fights an awful curl that develops.

The paper should be fairly well soaked which should take from thirty to one-hundred twenty seconds. Next, lift the paper out of the solution and let the excess gelatin drip into the tray. Place the paper on a piece of glass or linoleum and with an ordinary window wiper or squee-

gee, give the paper a good hard sweep, then pick the paper up gently and squeegee the linoleum working surface; next, lay the paper face up with the surface that has not been squeegeed. This side will be the working surface of the paper, so squeegee very lightly. Pick up the paper gently and lay on a cheese cloth rack or drying rack, the last squeegeed surface face up. Do not touch this surface and keep it away from dust. It would also be well to make a dot on the corner. By this gentle reminder, you will know which side is the working surface. Some papers require only one sizing. I do not like to take chances, so I usually size twice, due to the fact that if improperly sized, muddy, flat prints are the result. The worker will soon learn the correct number of times to size. Additional sizing means going through the above operations more than once, after the paper is dry. The above method of sizing gives the paper an even coating.

Sensitizing

The sensitizing solutions are made up in three solutions as follows:

SOLUTION I

Water (distilled) warm	2 oz.	
Ferric Oxalate	1/2 oz.	22 grains
Oxalic Acid		16 grains

SOLUTION II

Water (distilled) warm	2 oz.	
Ferric oxalate	1/2 oz.	22 grains
Oxalic Acid		16 grains
Potassium chlorate		4 grains

SOLUTION III

Water (distilled) warm	2 3/4 oz.	
Potassium chloroplatinite	1/2 oz.	

Please note that potassium chloroplatinite is used. This should be in the form of bright, ruby-red crystals. Do not use chloroplatinate. This is in the form of yellow scales and will not work. The chloroplatinite is purchased from the American Platinum Company in New Jersey. It will cost about \$20.00 per ounce, but with that ounce, hundreds of prints can be made, provided the worker is careful. Also, please note that Ferric and not Ferrous Oxalate should be used. This chemical should be in the form of

dry, bright green scales. If there is a brownish tinge or the scales stick together, the sample is stale and should not be used.

When working with Ferric Oxalate and Potassium chloroplatinite, be sure and work under a safe yellow light or a very subdued white light. Store the solutions in brown, glass 2 oz. bottles with a medicine dropper in each. The droppers must be of the same type, giving approximately the same size drops. It is not wise to use the same dropper for all three. Avoid this if possible. Label the three bottles and keep them away from strong light. It is wise to keep them in a box.

When ready to work, you make up the sensitizing solution as follows. These solutions are the amounts for making 8x10 prints. The solutions give the worker twelve different contrast surfaces with which to work. The twelve are sufficient to take care of any negative scale.

No. 1 is for soft prints, No. 12 is for extreme contrast or flat negatives, and No. 5 is normal.

1. Solution 1	22 drops
Solution 2	0 drops
Solution 3	24 drops
2. Solution 1	20 drops
Solution 2	2 drops
Solution 3	24 drops
3. Solution 1	18 drops
Solution 2	4 drops
Solution 3	24 drops
4. Solution 1	16 drops
Solution 2	6 drops
Solution 3	24 drops
5. Solution 1	14 drops
Solution 2	8 drops
Solution 3	24 drops
6. Solution 1	12 drops
Solution 2	10 drops
Solution 3	24 drops
7. Solution 1	10 drops
Solution 2	12 drops
Solution 3	24 drops
8. Solution 1	8 drops
Solution 2	14 drops
Solution 3	24 drops
9. Solution 1	6 drops
Solution 2	16 drops
Solution 3	24 drops
10. Solution 1	4 drops
Solution 2	18 drops
Solution 3	24 drops
11. Solution 1	2 drops
Solution 2	20 drops
Solution 3	24 drops
12. Solution 1	0 drops
Solution 2	22 drops
Solution 3	24 drops

[illegible]

[65]



DAUGHTER OF TAOS

When the platinum combination is chosen for the negative, measure the required number of drops in a small graduate (convenient size is the 60mm.). With a tooth pick, stir the solution. Next, take the sized paper and place on a flat, level surface. In the middle of the paper to be sensitized, pour the solution in one big puddle.

The brush used in sensitizing is special, in that it is mounted without metal. A camel-hair brush mounted in rubber is good and can be purchased at most art stores.

For use, the brush should be wet, shake out well, then apply the brush to the pool in the middle of the paper with revolving motions. Spread the sensitizing solution over an area slightly larger than the one that will hold the print. Try not to lift the brush or drops will splash all over. After you have covered the area with the revolving motion, then use verti-

cal and horizontal sweeps clear across the area. Continue brushing until the paper begins to be surface dry, then hang up in the dark until dry. In a very dry climate, the paper will take between twenty minutes to an hour to dry. Be sure to use the paper as soon after it is dry as possible. Failure to do so will cause muddy prints. Be sure to clean the graduate and brush after sensitizing.

Printing

Make sure that the paper is dry before printing. If not, the print will have areas of unwanted thinness.

The paper is next set into place by the ruled lines on the black mat paper, then the printing frame is locked, and you are ready to expose.

Because platinum is so very slow, it is necessary to use a very strong light. Sunlight is the cheapest and best. If you

(Continued on page 108)

CHUCILLA





I'm a Stranger Here, Myself

Jim Fox, a young photographer from Lakewood, Ohio, visiting Chicago for the first time, tried to do something that would symbolize what the city and its people meant to him.

Looking out of his hotel window, after a day's tramping around the streets, he saw something far different than the green fields that stretch out from Lakewood. "What a scene," he thought. The roof



elf

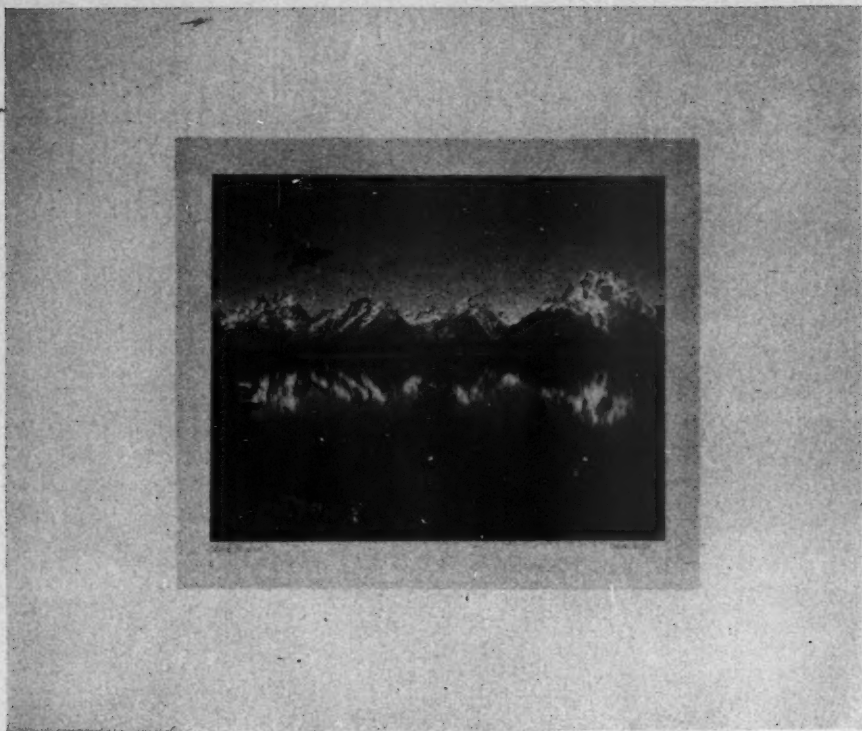
after
ts, he
green
wood.
e roof

tops appear jumbled, put together without rhyme or reason, yet curiously dependent. You feel if one of them tumbles it will affect others, but yet in their relationship each tries to stand as a wall by itself. Together they make a pattern; seen so naturally, they say Big City to me.

But, thought Jim Fox, how to interpret the people, busy, bustling, well-dressed, and rushing every which way from Sun-

day. Pretty girls and old men, kids and street vendors, all in a hurry to go somewhere with hardly a casual glance at the young stranger from Lakewood. "I say, do you know where the —" . . . "Sorry bud, I'm a stranger here myself."

There it was . . . spoken to him—just like they joked about on the vaudeville stage. Did anybody here need anybody else?



Let Us Spray

By ROLAND WOLFE

A GOOD picture is a good picture, mounting or no mounting. A poor one is never improved by fancy adornments. But it is also true that a good picture can be made better, if the mounting is carefully and tastefully planned.

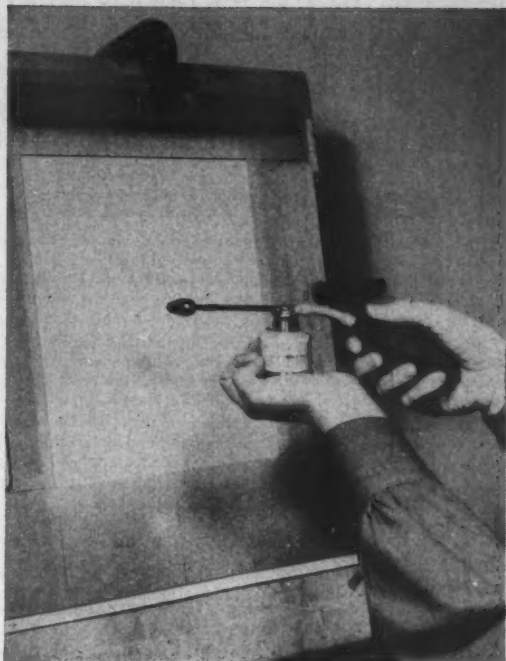
A larger mount with wide borders may emphasize the smallness of an 8x10 print, but, as the illustrations show, I have added a feeling of size to my prints by applying a stippled border to the mounts. The stippling, or spatter work as artists call it, is not heavy or solid and does not subordinate the picture. The light spots interspersed in the color create an effect of brilliance and airiness.

A search through your medicine chest will probably provide an atomizer, if not, you can buy one for a dollar or less. The color of poster paint depends on your own taste. For black and white prints I use a medium gray; for toned pictures, colors chosen with discretion. A good spraying mask can be made from an old mount, the opening of which should be larger all around than the print. A border one-half inch on top and sides, and slightly wider at the bottom, is about right for an 8x10 print on a 16x20 inch mount. To fasten the mask on the mount I use a few strips of wood and some "C" clamps, with a drawing board for a base. Spraying is

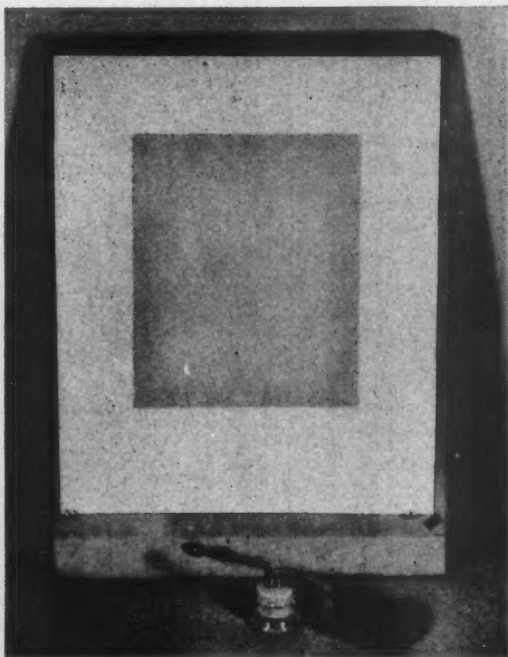
done upright, as holding the nozzle of the atomizer downward allows large drops of color to fall from it and ruin your work. Hold the atomizer six to ten inches from the mount and spray the color with short, quick pressure on the bulb. This tends to keep the spray finer, although a few large drops are almost inevitable. Take care to see that the color is evenly distributed on all four sides, and remove the mask when the color is dry—a matter of half a minute or less. Should a few large drops accidentally get on your work, in spite of all precautions, you can pick them off with a fine-pointed blade.

Center the photograph on the color border and mount it with

HOLD atomizer 6 to 10 inches from the mount and spray color with short, quick pressures on the bulb.



A MOUNT with a color border sprayed in and ready for the print to be placed in position on it.



whatever adhesive you are accustomed to using. A method of mounting prints, with dry mounting tissue, was described in *MINI-CAM*, October, 1944, page 48.

Although this spatter idea is suitable for many types of work, don't apply it to every last thing you do, or disappointment will follow. Pictures, in which texture is predominant, snow pictures and scenics, look well with this kind of border. This tone is appropriate for architectural studies, particularly since the spatter work, when done in gray, is suggestive of stone. A spatter border is at its best when used as transition between the white mount and pictures which are predominantly dark in tone or bold in pattern.

KEEPING PROPERTIES OF SOLUTIONS

The useful life of photographic chemicals is an important property of a solution and should be studied by everyone who handles photographic materials. There are many factors which influence the useful life of a solution, such as whether it receives intermittent or continuous use, the amount of surface exposed to the air, the temperature, the nature of the reactions of the chemical constituents, and the manipulative procedure used in handling the films or prints in the bath.

MINICAM PHOTOGRAPHY'S Photo Data Clip Sheets for October gave instructions for storing various photographic chemicals. The accompanying tables give the approximate keeping properties and useful capacities of solutions made from Eastman formulas. Similar data will be given on other companies' formulas in subsequent Photo Data Clip Sheets.

The values given represent continuous use (without replenishment), soon after mixing. Chemicals were stored at 65° to 70° F. (at higher temperatures, keeping properties are proportionately less). The values given are estimates based on experience and are intended for use only as a guide.

KEEPING PROPERTIES WITHOUT USE (KODAK FORMULAS)					USEFUL LIFE 8 x 10-INCH SHEETS PER GALLON		
Formula	8 x 10 Tray	Gallon Tank	Stopped Bottle		8 x 10 Tray	Narrow and Deep Tank	Purpose
			Full	Half Full			
D-1	30 Min.	3 Hrs.	1 Mo. S.S.	2 Wks. S.S.	10	20	Neg.
D-7	8 Hrs.	1 Wk.	3 Mo. S.S.	2 Mo. S.S.	10	20	Neg.
D-8	4 Hrs.	N.R.	2 Mo.	1 Mo.	15	30	Neg.
D-11	24 Hrs.	1 Mo.	6 Mo.	1 Mo.	20	40	Neg.
SD-12	8 Hrs.	1 Wk.	1 Mo.	2 Wks.	20	40	Dup.
D-13	4-8 Hrs.	2 Wks.	2 Mo.	1 Wk.	15	30	Neg.
DK-15	8 Hrs.	1 Wk.	3 Mo.	1 Mo.	15	30	Neg.
D-16	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	40	Neg.
D-19	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	30	60	Neg.
DK 20	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	30*	Neg.
D-32	2 Hrs.	N.R.	2 Mo. S.S.	2 Wks. S.S.	15	N.R.	L. S.
DK 50	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	40*	Neg.
D-51	2 Hrs.	1 Day	..	..	40	N.R.	Pr.
D-52	24 Hrs.	2 Wks.	3 Mo.	1 Mo.	{ 40(F.S.) 30(1:1)	{ N. R. }	Pr.
DK-60a	24 Hrs.	1 1/2 Mo.	6 Mo.	2 Mo.	20	40*	Neg.
DK-60b	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	40*	Neg.
D-61a	24 Hrs.(1:1)	2 Wks.(1:3)	2 Mo.	3 Wks.	15(1:1) 20 1:1 15(1:2) 30 1:1 30 1:2 20(1:4)	30(1:3) 40(1:1) 30(1:2)	{ Neg. Neg. Pr. L. S.
D-72	24 Hrs.	2 Wks.	3 Mo.	1 Mo.	10 10 10 10 N.R.	10* 10* 10* 10 10	{ Neg. Neg. Neg. Neg. Neg.
D-76	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	10	10*	Neg.
D-76c	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	10	10*	Neg.
D-76d	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	10	10*	Neg.
D-78	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	10	10	Neg.
D-79	N.R.	4 Hrs.	..	..	N.R.	10	Neg.
D-82	2 Hrs.	24 Hrs.	1 Wk.	2 Days	10	20	Neg.
D-84	30 Min.	3 Hrs.	1 Mo. S.S.	2 Wks. S.S.	10	20	Neg.
D-85	4 Hrs.	N.R.	1 Mo.	3 Days	25	40	Neg.
D-85b	4 Hrs.	N.R.	3 Mo. S.S.	3 Wks.	25	40	Neg.
D-87	15 Min.	1 Hr.	..	..	N.R.	10	Neg.
D-90	30 Min.	3 Hrs.	1 Mo. S.S.	2 Wks. S.S.	10	20	Neg.
D-91	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	40	Neg.
DK-93	24 Hrs.	1 Mo.	6 Mo.	2 Mo.	20	40	Neg.

*Life extended greatly by addition of the proper replenisher.

(Continued on page 75)

OFFICIAL U. S. MARINE CORPS
PHOTOGRAPH, GRAFLEX-made



**"This Christmas, we're giving
our Bill a War Bond
—to buy himself a Graflex Camera"**

GIFT for a Photo-Fan!



An ideal gift for your photo friends and for yourself. Filled with fine pictures and technical information on all phases of photography. A whole library in itself. 440 Pages, 28 Chapters, 650 Illustrations, 30 Distinguished Authors. Price \$4. Get your copies early — at your Graflex Dealer's.

Give and get the war over with! That might well be a slogan for the Sixth War Loan. So — *this Christmas* — give the most practical gift of all to your son or loved one in the Service or here at home — a United States War Bond.

Then, suggest that he earmark this particular War Bond for a grand post-war gift from you — a prize-winning GRAFLEX or Speed GRAPHIC Camera.

He will anticipate the pleasure of owning the kind of Camera our trained Combat Cameramen and the professionals depend upon to get great pictures. He will enjoy the thrill of getting great pictures himself.

This Christmas — buy and give War Bonds! The Folmer Graflex Corporation, Rochester 8, N. Y., U. S. A.



This Star Awarded
September 9, 1944

GRAFLEX gets great pictures!

VISIT GRAFLEX INFORMATION CENTERS for all GRAFLEX users, at 50 Rockefeller Plaza, New York 20, N.Y. and 3045 Wilshire Blvd., Los Angeles 5, Calif. When in New York be sure to see the GRAFLEX exhibit, "Photography at War," in the Museum of Science and Industry, Radio City.

IN PURSUIT OF HAPPINESS....



... fine equipment adds to your pleasure

"Swell shot!" Here's glowing praise for the man behind the gun—and the camera! Take it from both: half their pleasure is in using fine equipment. Just as the marksman esteems his gun, the Revere owner prizes his camera... for its powerful range and superb accuracy... its smooth, dependable performance. The post-war Revere 8 mm. Camera and Projector, embodying many advanced ideas, promise you even better "hunting"... greater happiness. Meanwhile, buy bonds... speed victory!

FOR CINÉ EXCELLENCE LOOK FORWARD TO

Revere 8

REVERE CAMERA COMPANY
Chicago 16, Illinois

*Record Events of Today
for Tomorrow's Enjoyment*



PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM
PHOTOGRAPHY

KEEPING PROPERTIES OF SOLUTIONS

(Continued from page 72)

KEEPING PROPERTIES WITHOUT USE (KODAK FORMULAS)					USEFUL LIFE 8 x 10-INCH SHEETS PER GALLON	
Formula	8 x 10 Tray	Gallon Tank	Stoppered Bottle		8 x 10 Tray	Narrow and Deep Tank
			65° F.	75° F.		
Stop Baths						
SB-1	3 Days	1 Mo.	Indef.	Indef.	75	75
SB-1a	3 Days	1 Mo.	Indef.	Indef.	40 (Used with D-8)	40
SB-3	1 Day	1 Mo.	Indef.	Indef.	25	25
SB-4	1 Day	1 Mo.	Indef.	Indef.	25	25
SB-5	3 Days	1 Mo.	Indef.	Indef.	100	100
Fixing Bath						
F-1	1 Wk.	1 Mo.	3 Mo.	1 Wk.	{ 60(W.R.) 120(SB-1)	60* 120
F-5	1 Wk.	1 Mo.	3 Mo.	2 Wks.	{ 100(W.R.) 100(SB-3)	100* 100
F-6	1 Wk.	2 Mo.	3 Mo.	3 Wks.	{ 50(W.R.) 100(SB-1)	50 100
F-10	1 Wk.	2 Mo.	3 Mo.	3 Wks.	{ 100(W.R.) 100(SB-3)	100 100
F-16	3 Days	1 Wk.	1 Wk.	1-2 Days	{ 50(W.R.) 75(SB-3)	50* 75
F-23	3 Days	1 Wk.	1 Wk.	1-2 Days	{ 50(W.R.) 75(SB-3)	50* 75
F-24	1 Wk.	1 Wk.	3 Mo.	2 Wks.	{ 50(W.R.) 75(SB-3)	50 75
F-25	3 Days	2 Wks.	1 Mo.	1 Wk. (2 Wks. with double sulfite)	60	60

FS—Full Strength

SS—Stock Solution in separate bottles

N.R.—Not recommended

*W.R.—Water rinse between development and fixing

S.B.—Stop Bath between development and fixing

Neg.—Negatives

Dup.—Duplicates

Pr.—Prints

L.S.—Lantern Slides

Equivalents for use in determining the useful life of processing solutions in terms of roll films.

- 2 rolls No. 127 is approximately equal to 1 8 x 10-inch sheet of cut film
- 1 roll No. 135 is approximately equal to 1 8 x 10-inch sheet of cut film
- 1 roll No. 120 is approximately equal to 1 8 x 10-inch sheet of cut film
- 1 roll No. 116 is approximately equal to 1 1/2 8 x 10-inch sheets of cut film
- 1 roll No. 122 is approximately equal to 2 8 x 10-inch sheets of cut film

CHRISTMAS COMES BUT ONCE ~~A YEAR~~



KEEP IT FOREVER WITH **KALART** * PICTURES



Every Christmas is different somehow—therefore Christmas really comes but once! There's the first Christmas baby sees a lighted tree; the first time she really gets a thrill out of Christmas morning; and the first time she gets to help trim a tree herself. All are precious memories that can be kept alive with Kalart* pictures—kept alive for Dad to see, too, if he happens to be away this year.

And you don't need an expensive camera to make Kalart* pictures, either. The Kalart Synchronized Speed Flash is made to fit almost any camera. Write today for free literature on how to make Speed Flash pictures. Address KALART, Dept. 511, Stamford, Conn.

* Kalart pictures are synchronized flash pictures—the proper flash at the proper time—indoors or outdoors, in black and white or color.

BUY BONDS
TODAY

Focus and flash with "KALART" TOMORROW



**"I'VE SOLD
HUNDREDS
OF MY
PHOTOGRAPHS**

**... and Haven't Had a Reject Since
Hector Was a Pup—THANKS TO N. Y. I.***

Says *Ray Tetloff* *

"Previous to enrolling in N. Y. I., I had no experience in photography. I started to earn money on my photographs while still taking the course."

"Upon completing my course, I was employed by one of Milwaukee's foremost portrait studios. Later I had a better offer made by a large industrial concern. But I continue to take pictures and syndicate them myself to magazines, city and rural newspapers. My scrap book is crammed full of published material."

YOU, Too, Can Qualify for Photographic Success

You may think of photography merely as a hobby or as both a career and a sparetime moneymaker, as Mr. Tetloff did. Either way, write TODAY for our FREE Book, "Photography for Pleasure or Career." It shows how you can enjoy photography to the fullest—explains how you can make it pay richly, either in leisure-time earning or as your life's work. It tells why photography offers you more opportunities today than ever before—and a sound, substantial future, as well.

Qualify at Home or in Our N. Y. Studios

N. Y. I. offers you both sparetime training at home—and resident instruction in our N. Y. Studios—both personally supervised by experts. Available are courses in Commercial, Advertising, News, Fashion, Industrial Portrait, Motion Picture and COLOR Photography. For full details, write TODAY for YOUR copy of this fascinating FREE book."

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 117, 10 West 33 Street, New York 1, N. Y.
Training Men and Women for Photographic Success
Since 1910.



IMPORTANT NEWS

FOR MEN AND WOMEN IN SERVICE OR IN WAR JOBS

Whether serving your country in the armed forces or in a war plant, the best investment of today's time and dollars is to acquire knowledge that can mean tomorrow's well-paid career. For discharged veterans, if qualified under the G. I. Bill, this training is available under government auspices.

Photography offers you not only fascinating opportunities, but a bright future. News, advertising, portrait and commercial photography are growing by leaps and bounds. They offer excellent salaries, work you will enjoy and an opportunity to be independent of bosses, hours and routine jobs.

Through N. Y. I.'s time-proved methods you can get the training you need, at home, in camp, or in our New York Studios through resident training arranged to your conveniences.

All photographs illustrating this page are by Ray Tetloff.
*From a letter dated July 10th, 1944.

New York Institute of Photography
Dept. 117, 10 W. 33 St., New York, N. Y.

Gentlemen:
Please send me your FREE catalog. It is understood that no salesman will call.

Name

Address

City..... State.....

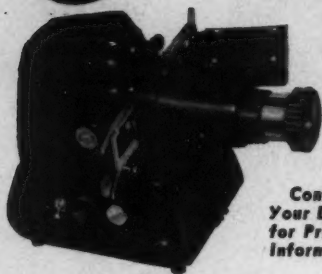
Please check course in which interested:

- ☐ Regular Resident Course (in N. Y.)
☐ Home Study Training.

**35th
YEAR**



NU-MANUMATIC Slide Projector



FORCED
AIR
COOLED

Contact
Your Dealer
for Priority
Information

Slides look better and last longer . . . when projected with the NU-MANUMATIC. Heat Filter protects your slides . . . Forced-Air Cooling dissipates radiated heat. Has precision optical lens (5" f:35). The Manumatic Slide Carrier automatically stacks 50 paper or 20 glass slides. Uses up to 300 watt lamp. Compact—conveniently portable.

Goldf Manufacturing Co.

Dept. P, 1222 W. Madison St.,

Chicago 7, Illinois

NEW
Hollywood
De-Luxe VIEWER



Focusing EYEPIECE
Permits Complete Focal Adjustment

... with Three **FILM TRACKS**
for 35mm, 16 mm,
and 8mm Strip Film—
Ideal for **COLOR SLIDES**

GUARANTEED
QUALITY AND
WORKMANSHIP

CRAFTSMEN'S GUILD
1668 N. VAN NESS AVE., HOLLYWOOD 28, CALIF.

MORE FOR YOUR MONEY!

Have Your 35mm Film
ultra fine grain
DEVELOPED and
VAPORATE Treated

Developing, Vap-O-Rate, and
3 1/4" x 4 1/2" Glossy Enlargements:

36 Exp. Roll, \$1.00 — 18 Exp. Roll, 75c
9 Exp. Roll, fine grain developed and printed 25c 12 Exp. Roll 40c

Complete Finishing Service
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FREE! Mailing Bag and Price List!
Please Remit With Order to Save C.O.D. Charges

DEVELOPIX

949 BROADWAY
NEW YORK, N. Y.



Slide File

THE LATEST addition to the Nega-File line of Files for Movie Reels, Negatives and Slides is the Pocket Sequence File which accommodates approximately 120 Ready-Mounts and is styled to fit in all Standard Carrying Cases. Manufactured of solid well-seasoned stock and equipped with latch and hinges of brass-plated hardware, this File is ideal to transport a limited number of Slides from place to place and becomes a valuable and practical addition to the fan's camera equipment. Priced at \$1.50. The Nega-File Co., Easton, Pa.

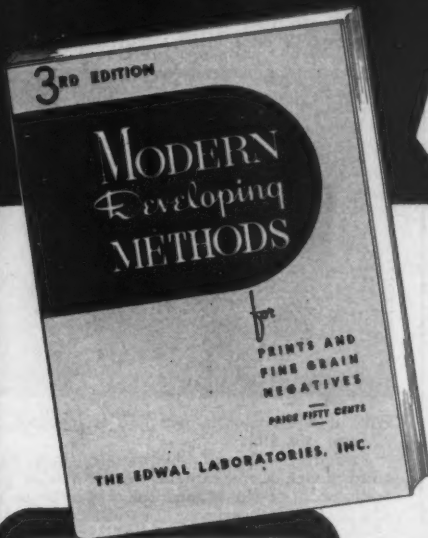
Ilex Synchro Shutter

A NEW synchronized shutter is announced by the Ilex Optical Company of Rochester, N. Y. The new shutter is claimed to maintain correct flash synchronization under any and all conditions and is completely fool-proof. It is available now to priority holders.



The shutter has been designed to be used the same way as any other regular shutter. The only difference noticeable is the two little electrical outlet jacks for connecting its cord with a battery case. Next to these outlets can be seen a little lever. If a flash picture is desired, this synchro-lever has to be set and the shutter is ready to flash action. Unless this lever has been set the shutter operates regularly without flashing the bulb, no matter whether the connection with the battery case has been made or not. For further information write the Ilex Optical Company, Rochester, N. Y.

DON'T GAMBLE WITH PRECIOUS FILM AND PAPER!



Be **SURE** Your
Methods are **RIGHT!**

NEW 3RD EDITION
MODERN
Developing
METHODS

**REVISED AND ENLARGED
... JUST OFF THE PRESS**

**8 DATA-PACKED CHAPTERS
TO IMPROVE YOUR PICTURES**

1. **PRACTICAL NEGATIVE MAKING**
(How to develop your first or your 1000th roll)
2. **ELEMENTARY PHOTOGRAPHIC CHEMISTRY**
(What's in a developer ... and why)
3. **DEVELOPERS FOR FILM**
(Various formulas and how to use them)
- *4. **PRACTICAL PRINT MAKING**
(What a good print is and how to make it)
5. **DEVELOPERS FOR PRINTS**
(Print developers for every purpose)
6. **TECHNIQUE**
(The right way to mix and store solutions, prevent and remove stains, reduce or intensify negatives, etc.)
7. **WHICH DEVELOPER ... WHEN AND WHY**
(A chapter for advanced amateurs)
- *8. **TONING**
(Various methods of toning; preparation of the print, etc.)

* ENTIRELY NEW CHAPTERS

Thousands of amateurs and advanced photographers have learned how to improve their pictures through reading earlier editions of this practical book on modern developing methods. It shows you how to avoid mistakes and save precious film and paper. It has two *brand new chapters* on print-making and toning. With its beautiful illustrations by prominent salon exhibitors, "Modern Developing Methods" is a guidebook to finer photography that should be in your darkroom. Get a copy at your dealer's today!

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FAMOUS PHOTOGRAPHERS**

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- ★ GUSTAVE ANDERSON
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.....ZONE.....STATE.....

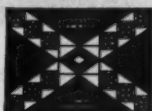
There's an EDWAL Solution for Every Dark Room Need

HALFTONE PRINTING MASKS
PRINT YOUR NEGATIVES TOGETHER WITH THESE MASKS AND THE FINISHED PRINT WILL HAVE A WELL LOOKING FRAME. EASY TO USE IN A SINGLE EXPOSURE



MAKE YOUR OWN GREETING CARDS!
Now easy and convenient to make with FRAMO MASKS, FOLDERS and ENVELOPES, furnished all complete. Most attractive and pictorial results obtainable. Ask for new price list with latest sizes and patterns.

"EXACT" FOCUSING FILM



"The Paper Saver"

Now in Green Color—enables you to obtain needle-sharp pictures with your enlarger.

35mm	.....	\$ .30
2 1/4" x 3 1/4"	.....	.80
4" x 5"	.....	.95
2 1/4" x 2 1/4"	.....	.35
3 1/2" x 4 1/4"	.....	.75
5" x 7"	.....	1.45

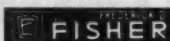
plus 3c postage, tax incl.



Heimo "Keep-Flat" in a simple way does away with that irritating curling of prints when being dried after rinsing. Trial bottle 4 ozs. (Concentr.). \$1.25, plus 3c postage. Economical because good for repeated use.

Heimo Wetting Medium eliminates all air bubbles and assures immediate and uniform contact of developer with film or paper. 2 oz. bottle, \$0.40. (Concentr.), plus 3c postage.

Write for illustrated literature. Mail orders filled.

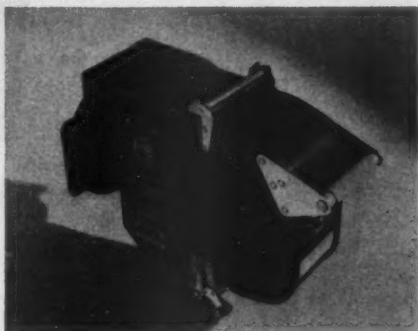


SERVING PHOTOGRAPHY SINCE 1912

Fairchild's New X-Ray Camera

AN ENTIRELY new type X-ray camera, incorporating many unusual features, has been announced by the Fairchild Camera & Instrument Corporation of New York. The instrument provides record negatives of images appearing on the fluoroscopic screen.

Important features of this fully-automatic camera are that it takes images 2 1/2 inches wide by 2 1/2 or 3 inches, dependent upon the



type of equipment in which it is installed, on 70-mm. roll film.

Prior to the introduction of this 70mm. Fairchild model, X-ray cameras on the market generally were of the 35mm. roll film type or the 4" x 5" cut film variety.

VEST-POCKET SIZE BUT A **BIG** HELP FOR *better pictures*

THE **G-E** PHOTO DATA BOOK

A Christmas Gift That's Appreciated

Tells how to use your meter to get more out of every shot—make each exposure count.

Offers easy, effective short-cuts to uniformly better prints and enlargements.

Gives a simple, tested method to control background emphasis for the effect you want—"metered flash."

Here are 112 pages of help you will be glad to have—filter factors, paper exposure ranges, developing formulas, and other data for black-and-white and color. 50¢ at your dealers. Get a copy and get more out of your pictures!

General Electric Co., Schenectady 5, N. Y. 602-142-4386

GENERAL ELECTRIC

After Victory
shoot for better pictures with the
G-E
EXPOSURE METER
3 meters in one



Anso Color Sheet Film and Developing Outfits Available to All

ANSCO'S new Color Film, designed for processing by the user, is being released to amateur and professional photographers throughout the country for the first time since it was put in production for the exclusive use of the armed forces and war industries.

Company officials at the same time announced that special Developing Outfits for individual processing of the film also are being placed on the market. MINICAM PHOTOGRAPHY for October contained an article on developing Anso Color, which began on page 50.

Anso Color Reversible Film was given its first public showing in New York City this summer and a limited supply was released at that time for distribution in the metropolitan area. For the present, only sheet film will be available.

No priority is needed to obtain Anso Color Film now although the military and essential industries will continue to have first call on the volume being produced.

For those who do not wish to do their own processing, such service is available through Anso dealers. Special facilities have been installed in the Anso Color Laboratory to maintain rapid service to the dealers.

Retouching Set

THE MASTER Retouching Outfit includes 12 bottles of assorted colors and chemicals for retouching, etching knife, 3 dixon retouching pencils, two camel hair brushes, special sand paper, pumice, two droppers, abrasion sticks, and complete instructions for use. Available for \$5.95 from your dealer, or direct from O. S. Braunstein, 206 S. Hutchinson St., Philadelphia 7, Pa.

Fotosound Studios

IN THE HEART OF New York, just a few doors off Fifth Avenue, on 42nd Street, is a new modern sound studio, the like of which is usually found in Hollywood. Every opportunity is offered both the professional and amateur cinematographer in the making of 16mm movies, either silent or sound.

Script-writing, scoring, synchronization of picture and sound at the time of filming, discarding and re-recording in any form are a few of the activities that the Fotosound Studios are engaged in. There are 20,000 watts of color balanced illumination available for any form of color photography. Amateur movie clubs are invited to rent the studio in filming any of their productions or in dubbing in of sound for their silent films. Industrial firms and theatrical people are also welcome.

Home Movie Catalog

JUST off the press, is Official Films' 1944-1945 catalog, listing and illustrating close to 100 8mm-16mm, silent and sound subjects. Write to Official Films Inc., 625 Madison Ave., New York 22, N. Y., for your free copy.



1/400 at 11,
15 feet with
HEILAND
equipment us-
ing No. 22
bulb and Super
Panchro Press
Sports Type
Film.

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• HEILAND synchronizers are available now for priority orders. We trust will soon be available for both professionals and amateurs who want the DEPENDABILITY which has made this precision equipment the choice of America's leading news photographers... Look for the HEILAND name if you want FINEST QUALITY.

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The
TWIN BOTTLES
that are
Indispensable for
FASTER, EASIER DEVELOPING
AND FINER MORE
BEAUTIFUL PRINTS



QSE Ultra Fine Grain Developer insures beautiful grainless enlargements, 20-30 diameters or larger. Develops any standard film, 5 to 11 mins. 1 qt. develops 20 to 40 rolls 35mm. film (or equivalent) without replenishment.

QSE Royal Toner makes 6 beautiful tones available in from 10 to 60 secs., ranging from blue black to sepia or rich brown. Any temperature from 60°-90° F. No fading—permanency assured.

Ask your dealer
(Descriptive folder on request).



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FREE CARTRIDGE REFILL
11 M.M. 16 EXPOSURES

DEVELOPED FINE GRAIN PROCESSED
ENLARGED BEAUTIFULLY ENLARGED TO 7½" x 4½"
AND RELOADED

10 Exposures processed and cartridge refilled for 75¢
Write for mailing bag—Returned Postpaid

HUB Film Service ESSEX ST. BOX A
BOSTON, MASS.

\$1 FOR ALL

• At your dealer or
write for folder.



Kit complete, individually
packed, sold out, not in-
cluding Federal
Excise Tax. **\$3.50**

Synchronizer Service

A NOTE from Kalart advises that they are forced to discontinue installation of the special flash synchronizing unit for the focal plane shutters of Graflex cameras. The temporary stoppage of this service is due to an increase of production of war materials, combined with a shortage of skilled mechanics. Kalart advises that they expect to resume the installation of these synchronizers as soon as possible, and suggests that readers write the Kalart Service Department, Box 1234, Stamford, Conn., before sending a camera for installation. A waiting list has been established and everyone on the list will be notified as soon as service can be resumed; precedence will be given to persons on the list.

Xmas Card Kit

WILLOUGHBY'S Christmas card Photo Mask Kit contains 8 photo masks and two miniature calendar pads. The set of masks includes a religious design, conventional holly and candle decorations, one comic card and two calendar designs for use with the two miniature calendar pads. The kit contains a complete illustrated easy-to-follow sheet of instructions. Available for \$1.10, postpaid, from Willoughby's, 110 W. 32nd Street, New York.

New Folding Projection Screen

RADIANT'S new "Fold-Pak" is an unusually durable and flexible screen fabric, manufactured in sizes from 7'x9' to 20'x20'. It is equipped with metal grommets attached in a strong, reinforced webbing all around the edge, and folds into a small, light carrying bag in briefcase form—easy to carry, easy to use.

The special fabric will take all the abuse it can be given—rolling, folding, creasing, washing—without cracking or peeling in any climate, in any weather. It is fungus-resistant and impervious to grease, oil and light.

Descriptive folders and screen fabric sample available from Radiant Manufacturing Corporation, 1141 West Superior St., Chicago, Ill.

Rothco NEW PLASTIC FILTER KITS

Two new popular complete kits
... one for Argus C-2 and C-3
... one for 8 mm motion picture
cameras, Keystone, Revere,
etc. ... Both kits contain one
Rothco plastic screw-in type
lens shade and filter mount, to-
gether with 4 Rothco hard plastic
filters, optically clear ...
in yellow, red, haze and day-
light (for Type "A" Koda-
chrome when used in daylight).

Rothco Products

145 NORTH SIXTH STREET
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a 4th CITATION

*for continuing
leadership in war
instrument production*



This succession of citations and stars awarded to WESTON is recognition of WESTON'S unrelenting war effort . . . and their record in supplying instruments to the exacting standards essential for the most vital assignments of our armed forces.

That WESTON has been first in this highly specialized instrument field to receive each of these successive honors is the inevitable consequence of a leadership acknowledged throughout the years by governments and industry alike. Weston Electrical Instrument Corporation, 606 Frelinghuysen Avenue, Newark 5, N. J.

Weston

For Over 56 Years Leaders In Electrical Measuring Instruments

WE'RE ALL SET FOR V-DAY... OUR PEACE TERMS ARE READY!

There will be no fighting for new cameras among PEERLESS customers. Our Peace Plan is fair to all. You can be among the first to get the camera for which you have waited so long!

When manufacturing begins, there will not be enough cameras, etc., to fill the great demand. PEERLESS makes it possible for you to reserve your camera, projector, enlarger or any other photographic item. The PLAN is simple. Send us your order and \$1.00 as a deposit to reserve any item you want. Your name will immediately be placed in line for delivery according to the rotation in which your order reaches us. As soon as we receive the merchandise, it will be assigned to fill orders on this pre-

ferred list. To be at the head of the list, sign the blank below and mail it to us at once. You retain the right to cancel at any time before delivery and your \$1.00 will be refunded.

We expect that great changes will come in photography and we want you to enjoy them. PEERLESS guarantees you the latest and most improved models. Should a new model replace the one which you have purchased from us under this plan, we will accept your camera, etc., in trade for the new model and allow you 75% of the original purchase price. This guarantee applies for a full year after you have received delivery.

ACT AT ONCE! DO NOT DELAY!

CHOOSE YOUR FAVORITE FROM THIS LIST

35mm CAMERAS

PERFEX 22 and 25 f3.5 and f2.8.
ARGUS-A-AA-A2-A3-C2-C3-CC.
KODAK 35 f4.5-f3.5 with coupled range finder.
KODAK BANTAM f4.5 KA Special-f2 Extra.
KODAK EKTRA f3.5 KA-f1.0 KA.

ROLL FILM CAMERAS

KODAK VIGILANT 616 and 620.
f8.8 KA-f6.3 KA-f4.5 KA lenses.
KODAK MONITOR 616 and 620.
f4.5 KA Kodamatic and Synchronic shutters.
KODAK MEDALIST f3.5 Extra with coupled range finder.

REFLEX CAMERAS

ANGOFLEX f4.5-CIROFLEX f3.5.
PRESS AND VIEW CAMERAS
SPEED GRAPHIC-3 1/4x3 1/4-3 1/4x4 1/4-4x5.
GRAYLEX B-D-SUPER D-AUTO-3 1/4x3 1/4-3 1/4x4 1/4-4x5.
B & J PRESS-2 1/4x3 1/4-4x5.
BUSCH PRESSMAN-2 1/4x4-4x5.
GRAPHIC VIEW-B & J VIEW-DEARDORFF.
GROVER-EASTMAN-WATSON-ANGEO.
KORONA-CROWN-4x5-5x7-8x10.

8mm CAMERAS

EASTMAN-Model 20 f3.5-Model 25 f2.7-Model 60 f1.9
Magazine Model 90 f1.9.
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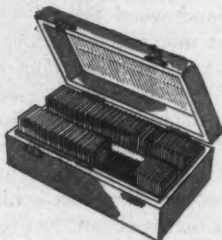
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Kodachrome Viewer

(Continued from page 30)

in air. Mark out as shown in fig. 3 and clamp in a vice, between two metal bars to bend the sides. The bends should be as sharp as possible and when done, cut out the aperture to the size shown. Cut this in the same manner as for the hole in the frame housing, i. e. with a fine metal saw, and then make the last bend at the bottom of the holder. Check to see that the holder slips into the slot in the lamp house and that your thickest slides fit and drop easily. An angle piece of brass is soldered to the back of the holder and when the latter is inserted into the slot, it rests on top of the lamp house. Before soldering this in position, check to see that the aperture coincides with that of the frame housing.

The only remaining items are the supports $1\frac{3}{4} \times 1$ inch, from $\frac{1}{4}$ inch hardwood and mount the supports on the base with screws and wood fillets. The base is of the same thickness wood and is 5×6 inches. Screw the supports to the lamp house with $\frac{1}{2}$ inch long wood screws, about $3/16$ inch diameter. They should be screwed sufficiently tight to enable the lamp house to remain in any position. The base of the slide holder should not rest on the baseboard but just above it. The whole assembly, with the exception of the slide holder, can be given a coat of black paint, not forgetting that in the case of the lamp house, the paint must be heat-resisting. The slides will drop more easily if the slide holder remains a natural polished surface.

In use, the slide holder is slipped into position and the viewer tilted to an angle approximately that shown in figure 1. Insert two slides, the second being the one to be viewed. To change slides, insert the next slide in the top and draw aside the bottom one, the two remaining slides will drop and allow the next to be inserted.

The viewed image is improved if the sides of the magnifier itself are painted with matt black paint. As this tends to chip off, apply a coat of clear lacquer.

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Barnaby Has A Friend

Sir:

You can call him Yehudi, The Little Man Who Wasn't There, or whatever you want. The fact remains, I was fortunate to see him passing our house one day, rushed in, scooped up my mini, and the result is one of the rare shots of this camera-shy fellow. I regret to say that immediately after he heard the click of my shutter, he vanished into thin air, without leaving his address. So if any of your readers know of his whereabouts, I would appreciate a reply. I have a copy of this pix ready to send to him as a token of appreciation.

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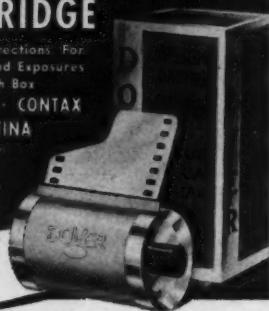
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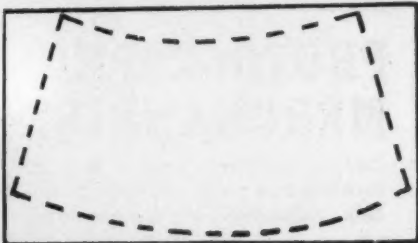
IF THE AGITATOR of your developing tank is lost, you can make a new one from a toothbrush handle. After cutting off the bristle end, file a notch of the proper size in the cut end so it engages in the reel.—V. Petrillo.

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but in the case of the colored enlargements this tape can also be obtained in the colors. The subject matter for any shade is limited only by the negatives one has on file, or by those one wishes to make.—A. S. Dans.

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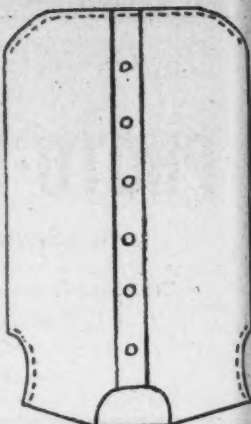
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—R. McGriffin.



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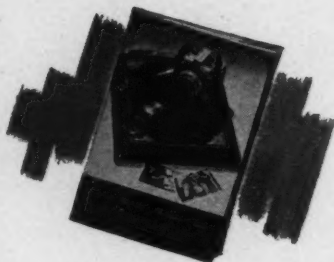
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strip of red cellophane is placed over such a picture, the night portion, or black, will retain its natural black appearance, while the flame portions, or white, will take on the color of natural flames, making a photograph in true color.

The most satisfactory method of making this type print is as follows:—

Wet the cellophane and lay it on a squeegee or glass plate, make sure there are no wrinkles. The print, which should be wet or limp, but with no excess water, is then given a thin coat of glue on the emulsion side. It should be transparent and of a kind that will ensure a lasting quality to the finished product. Then place the print, emulsion surface down, upon the cellophane and smooth out evenly. Immediately peel the cellophane and print from the squeegee board and place them face up. Use a rubber roller, or your fingers, and remove



all air bubbles from between the emulsion and cellophane, then place the print in a press between blotters, or in an ordinary contact printing frame, cellophane against the felt, to dry. This is to get enough pressure to prevent the cellophane from coming loose or curling during the drying process, however, it may be put into a book if a heavy weight is used to supply the pressure.

These prints are lasting due to the fact that the cellophane will not pick up dirt and subsequently discolor as the emulsion of printing paper will, and should it do so, it can readily be cleaned with a damp cloth.

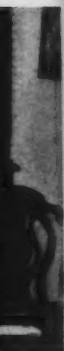
After the prints are dry they can be trimmed with a straight edged trimmer or a pair of scissors. It is advisable, but not necessary, to trim approximately one-quarter of an inch of the print along with the cellophane to prevent any possibility of the cellophane peeling away from the emulsion.—Homer Clark, Jr.

• We just had to come in here between the lines and tell you that this is really a super idea. We've been showing Mr. Clark's black and red print, of a fire at night, to our friends and not one of them suspected how it was done. They all thought that the red color was put right into the emulsion, and couldn't figure out how it got there.—Ed.

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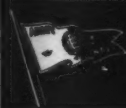
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"Industrial Harvest" by J. M. Jochumsen. This fine photograph originally appeared in the Bendix-Westinghouse News. Taken and enlarged with a 4x5 Graphic View Camera equipped with Series II Wollensak Velostigmat lens, "Its speed, fine definition, covering power and correction have made it a favorite of mine for both negatives and enlargements." Improve *your* photography with a Wollensak.

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Pot of Gold

(Continued from color section, page 58)

little or no motion, you will have the added advantage of more time to arrange your composition. Blurred images in color are confusing so that you should always have the background as well as the foreground in sharp focus.

The accepted rules in composition hold good in color photography and no one can afford not to know them. Once they are mastered they admit of liberal interpretation. Broadly speaking some of the most important ones concern simplicity. Try to avoid having too many centers of interest. A bright spot of color toward the outer edge of a picture attracts the eye more than that same amount and intensity of color toward the center. Avoid harsh colors and in general, the darker ones. Purple, violet, dark blue are difficult to reproduce. Light backgrounds and the sparing use of bright colors will produce more pleasing pictures.

Another canon of composition refers to keeping lines from running out of the picture. Here again, beside your lines, you deal with masses of color which must be held in the picture. This can be done in landscapes with some sort of frame, or objects of the same proportion or color value on either side; not balanced symmetrically, but in a way that satisfies the eye. The test of all pictures is the effect they produce on the people who see them.

Another way to improve your pictures and to raise them above average, is to find a new and different angle for your camera. Stress some point by giving it prominence that will show the whole in different proportions. For example, get a low angle shot of some flowers or plants with interesting foliage against a background of some familiar scene. It transforms the picture into something other than the straight shot of a well-known landmark. Low angle shots of models will bring them against a blue sky, an excellent background.

Which brings us to a word about models. The flesh tones must be considered as

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color and must be figured in when you are thinking of color combinations for your picture. If your models will use some makeup, the effect will be smoother and more natural. An inexpensive pancake makeup does very well and is easily applied. Lipstick is essential for your girls. With children you will have no trouble, probably. Have them dressed in pastel shades and then photograph them against light backgrounds. For older models the colors must not be too bright nor should too many different colors be used in the same picture.

With a little thought you will be able to find ways to distract the model's attention from herself at the crucial moment of snapping the picture, to avoid stiffness and strain. The slowness of your film will preclude much action but a slow movement into position and then taking the picture at the exact moment can be achieved with practise.

Models will be found useful not alone for pictures in which they are the main point of interest but to enliven a large scene, to give it human interest and to offer a point of proportion. This is true in black and white, also, but in color a model may also give a spot of color needed that could not be introduced naturally in any other way. It should accent the color composition—not steal the show.

In this new and challenging medium of color, all of nature, whether human or the inanimate world is ours for the taking. Follow the Rainbow and find the pot at the foot of it and the gold that is waiting for you—beautiful pictures in color!

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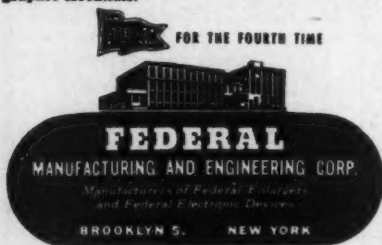
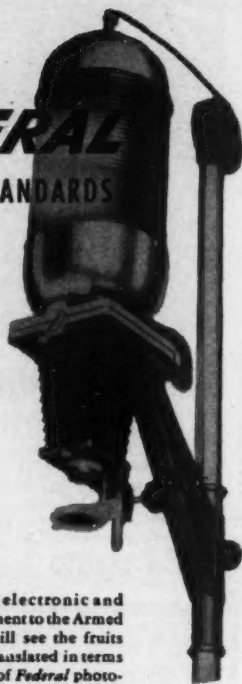
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CATCH 'EM YOUNG

(Continued on page 46)

The boys had brought props from home for this session, and the limits (?) of their imagination really surprised me. I'd managed to impress upon them the need for "human interest," and believe me, I've seen much worse examples of it in clubs with much older members!

After the first roll of film was developed, I made an innocent blunder. I allowed all the boys to pack into our large darkroom while one after the other of them made their enlargements. It was a hot summer night, and the air conditioning unit tried valiantly to waft away the heat of a dozen bodies. Everyone talked . . . I mean "yelled" . . . at once, and after half an hour of labor on one print, we had nothing for our pains except sweaty hands.

After that, things were different. Photography is a solitary art, and though their entreaties indeed touched my heart, I made them all stay outside while I retired to the darkroom with each boy and his negative.

After three weeks, and several studio sessions, we came out with a dozen or so acceptable prints. I got a couple of the local photography tycoons, Otto Rothchild and Fred Ragsdale, to judge the pictures and award the prizes. Then we put the prints on exhibition in various Hollywood banks and stores. . . .

The effect this had on the boys was nothing short of sensational. Snapshots were forgotten, and I almost defeated the entire purpose of the boys' club. For instead of keeping off the streets, the boys infested the boulevards where their exhibitions were on display! I'm told that at least one of them was always on hand to admit that he was the genius whose work was being viewed!

The next thing on the schedule is the field trip. And do you think I'm nervous about taking my gang of hellions into the mountains? Do you think I'm afraid they'll bounce my camera off Mt. Baldy?

Frankly, yes!

But I'm going just the same!



New! ILEX SYNCHRO SHUTTER

WITH BUILT-IN MECHANICAL FLASH SYNCHRONIZER

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PSA Honors 1944

From the November PSA Journal

The Honors Committee announces with pleasure the awarding of the Fellowships and Associateships to the following members of The Photographic Society of America for the year ending June 30, 1944:

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 Stuyvesant Peabody, Chicago, Ill.
 Rowland S. Potter, Rochester, N. Y.
 John S. Rowan, Baltimore, Md.
 Harry Shigeta, Chicago, Ill.

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 Gustav Anderson, Amityville, N. Y.
 Rus Arnold, Chicago, Ill.
 Alexander H. Aronson, South Orange, N. J.
 Cecil B. Atwater, Newtonville, Mass.
 E. W. Blew, Whittier, Calif.
 A. Aubrey Bodine, Baltimore, Md.
 Harvey W. Brown, Los Angeles, Calif.
 Dr. H. C. Carlton, Rochester, N. Y.
 Raymond Caron, Montreal, Canada
 William E. Chase, St. Louis, Mo.
 Robert M. Coope, Bronx, N. Y.
 David Darvas, Cleveland, Ohio
 Harry Day, Jr., Forest Hills, N. Y.
 Mrs. Anne Pilger Dewey, Chicago, Ill.
 Dr. Irving B. Ellis, Piedmont, Calif.
 Frank Fenner, Jr., Chicago, Ill.
 Russell Gray, Philadelphia, Pa.
 Mrs. Barbara Green, Brooklyn, N. Y.
 Newell Green, Hartford, Conn.
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Character Portrait
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CHICAGO . . . there's a freshness and virility about it that makes your shutter finger itch . . . a sense of spaciousness that hints of the west to which it is the gateway and which its towering buildings can't confine. There's beauty there, too, in all its many moods . . . when the rising sun tints the mists that creep in from the lake . . . when the sun shines down hard and bright . . . or when the storm clouds pile up angrily against its towers. These are the things you see and sense . . . the things you know will make a great picture. These are the things that when you have captured them on a negative you will

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Kodachrome & Kodacolor from All Angles.....	6.50
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The Model	3.00
<i>William Mortensen</i>	
The Command to Look	2.00
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CAMERA CLUB

NEWS AND IDEAS

Those ten foolish virgins weren't really foolish, they simply were unprepared, just as you and I are going to be unprepared if we don't watch out.

For the past year or two many of us have kind of let things slide, curtailing our camera club programs and reducing our photographic activities because war work or the draft had cut down our club membership.

The first thing we know the war will be over and our service men and women will be coming home. Some have started coming home already. Many of them are going to be looking for a wide-awake camera club in their vicinity.

Do you realize how many things those boys and girls have had to stop doing until the war is over—things like photography that you and I are still able to do? Do you realize how eager they are to start doing some of those things again, and how disappointed they will be if they should find we had failed to keep their camera clubs awake and flourishing?

Is your club wide awake? Are its programs interesting and stimulating and its activities varied? Does it make full use of the services offered by your CAMERA CLUB COUNCIL? —Francis H. Rockett, Pres. Metropolitan Camera Club Council. New York.



A group of prominent Photographic Society of America visitors at the Chicago Chapter's recent Mid-West Photo Forum. Front row, seated, are Michael Roll, President, DETROIT PHOTOGRAPHIC GUILD, and Rowena Fruth, Secretary, PSA Pictorial Division. Rear, left to right, are Daniel C. Borden, Chairman of the New York Chapter, PSA; John S. Rowan of Baltimore, PSA President; Anne Pilger Dewey of Chicago, Chairman of the Forum; Stuart Chambers of St. Louis, 3rd Vice President; William E. Chase of ST. LOUIS CAMERA CLUB COUNCIL, and B. M. Burrows of St. Louis.

Photo by Rus Arnold, courtesy Wabash Photolamp Corp.

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We lift two items from Loeber's column in the CALIFORNIA CAMERA CLUB'S publication, "The View Finder." Do you know that synthetic resins may replace the gelatins now used in the emulsion for films and papers . . . much less variable, easier to keep uniform . . . promises greater freedom from fog, finer grain . . . much higher speed . . . by additions to emulsions of suitable color formers, most any color of the rainbow can be produced by direct development . . . maybe replace all present day toning methods?

Do you know that emulsions are planned to come in dry powder form . . . in cans . . . needing only added water . . . to be sprayed on large areas on metal or other surfaces with a spray gun?

Color slide makers who are getting excited about contests, salons and incidentally, MINICAM'S October invitation, may obtain a free leaflet from the Color Division of PSA describing the requirements of a successful slide, how to crop a slide, how to submit entries, etc. Shoot a stamp along to L. F. Plummer, 8230 South Carpenter, Chicago 20, Ill.

Who's been appearing before the camera clubs lately? "Flash Photography" was the subject for two clubs, Ted Allen at the TOLEDO CAMERA CLUB, while Ab and Kay Hull explained their flash technique on pets to the CALIFORNIA CAMERA CLUB. Members of the PICTORIAL PHOTOGRAPHERS OF AMERICA heard Willard D. Morgan and Ira M. Martin. Nolan Richey was guest commentator at the SEATTLE PHOTOGRAPHIC SOCIETY. On his way to the PSA convention, OPAitch Oelman gave his talk on photographing the nude at the BOSTON CAMERA CLUB, CAMERA CLUB OF RHODE ISLAND and THE CAMERA CLUB in New York. Don Loving played a return engagement before the ST. LOUIS CAMERA CLUB COUNCIL. Up in Kalamazoo Paul Applegate demonstrated the processing of Ansco color to the KALAMAZOO CAMERA CLUB while Norman Lipton panicked the boys at the CINCINNATI CAMERA CLUB. P. Douglas Anderson gave an enlightening discussion on the difference between pictorial and commercial portraits at a meeting of the MISSION CAMERA CLUB in San Francisco. ATLANTA CAMERA CLUB juggled their meeting night so that they might hear from their salon jury, Atwater, Fruth and Peabody.

Special arrangements are being made by the American Museum of Photography, 338 South 15th Street, Philadelphia, for visits by camera clubs during days when the Museum is closed to the public or for evenings. One of the most comprehensive exhibitions of color photography ever assembled, is on view there during October and November. The show traces the photographers' search for color in pictures from the days of Daguerreotype of 1840 down through the most recent direct color processes.

As CHICAGO COLOR CAMERA CLUB'S top ranking color slide "shooter" over a period

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Sunset Crater (6 views)	Port of So. America (6 views)
Walnut Canyon (6 views)	Uruguay (24 views)

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of years, H. J. Johnson was awarded a gold trophy at a recent meeting. Two similar trophies will be awarded next year on a year-ranking basis for points won—one for Advanced Amateurs and one for Amateurs. This Award will take the place of the former, and usual, intra-club monthly prizes. The same person will not be eligible for two successive yearly trophies in the same classification.

"Council Chatter," the monthly publication of the ST. LOUIS CAMERA CLUB COUNCIL appeared in our offices a few days ago and at first wasn't recognized in its "short skirts." In step with the times, the new format, 4x6 inches, printed in two colors and boasting eight pages is as rich in content as it is in appearance.

We've heard a lot of double talk about the advantages of belonging to a progressive camera club. ROCKEFELLER CENTER CAMERA CLUB starts their season off with a statement of plain program facts for all prospective members to note:

1. Monthly meetings, with lectures and demonstrations by outstanding personalities of the camera world.
2. Numerous special activities: print clinics and critiques; color slide nights; movie nights; swap nights; field trips; studio night; individual help and instruction; participation in Annual Book of Members' Favorite Prints; ladies' nights; annual dinner or entertainment; Annual International Salon, with two-week exhibit and illustrated catalog.
3. Four print contests and exhibit of members' prints every month.
4. Monthly dinners preceding each evening.
5. Monthly publication, "Time Exposure."
6. Wide distribution of duties, with every member participating in Club management.
7. Quiz Contests against other representative clubs.
8. Affiliation with PSA, MCCC, and SOUTHWEST PHOTOGRAPHIC SOCIETY of England, with exchanges of prints.
9. Travelling shows, and participation in large salons and contests.
10. Identifying lapel buttons for every member.
11. Association with friendly people.

Members of the TOLEDO CAMERA CLUB are getting under way in a "Tale of Two Cities" photo contest. The City Planning Commission will use this contest as the basis of their improvement program. Lev Powers, chairman, tells us the idea: By means of photographs taken in and around Toledo, a picture story can be made up to show what Toledo has been, what it is now, and what it can be in the future. Old photographs will show eyesores that have since been replaced by modern, attractive buildings; photos taken at this time will show places and buildings in Toledo which are a credit to the city and suggest improvements still to be made. Other photos can be taken to depict the unsightly, run-down and otherwise unattractive buildings, sections and spots which are crying for attention.

THE JOHANNESBURG PHOTOGRAPHIC SOCIETY has just announced, with justifiable pride that Field Marshal Smuts, the Prime Minister of the Union of South Africa, has consented to become honorary president of the Society. Field Marshal Smuts is a keen photographer, taking particular delight in sixteen millimeter movie making. Doubtless his influence in the Society will be a source of additional inspiration to all its members.

GREEN BRIAR CAMERA CLUB, Chicago, elected the following officers at its eleventh annual meeting: Harry Langer, President; Holland Engle, Vice President; Harry G. Williams, Treasurer; and Ragnar Hedenvall, Secretary. Louis Van Puyenbroeck, the retiring president, becomes a member of the Board of Directors.

THE PHOTOGRAPHIC GUILD of Detroit, "the country's most aggressive camera club," announces new officers for the 1944-45 season: President Michael J. Roll; Vice President, Lyall Cross; Secretary, Elbridge G. Newhall, Jr.; Treasurer, Lorene Alby Shattuck; Directors, Madge Fraser Elliott, Julian J. Gloomis, Walter J. Pietschmann, Leo J. Gariepy, and J. E. Armstrong.

CAMERA CLUB OF CINCINNATI is now settled in a new location which is an inspiration for its members, complete with studio, darkroom, beer, cokes, and sandwiches at all times. Someone even brought in a "one-armed bandit" which makes too much (?) money for the club treasury.



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be opened or closed quickly. They support the screen in any position for wide or narrow spread without set screws or plungers.

- 3. Auto-Lock.** (Pat. applied for.) Just touch convenient button for raising or lowering center extension rod and screen instantly.

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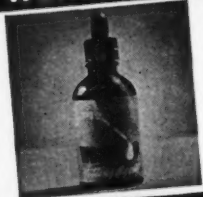
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THE PLATINUM PROCESS

(Continued from page 67)

choose artificial light, twin carbon arcs can be used. (Use the white flame carbons, not the panchromatic). The best artificial light is a mercury vapor lamp.

Exposure varies, depending on the sensitizer and negative. The same holds true with platinum as with any other process or sensitized paper stock. The higher contrast surfaces, the more the printing time. It is impossible to give a decent guide to follow, as to how many minutes to expose, because of the variables the negative and sensitizer. The worker should make a few test strips with the sensitizer left on the brush after working. In good summer sunlight, my exposures run from two to eight minutes. Before printing, the paper will appear a creamish yellow. After printing, it will appear brownish yellow in the exposed areas. Again, do not try to judge the printing by the appearance, it will not be distinct enough to serve as a guide.

The developer is made up as follows:

Water (warm)	72	oz.
Potassium Oxalate	13½	oz.
Monobasic potassium phosphate	5	oz.

Keep 32 to 40 ozs. as working solution, the rest as stock solution. The developer is not disposed of after using, only filtered occasionally. The stock solution is necessary to keep the working solution up to level. There will be a loss of developer due to absorption in developing and filtering. Do not throw filters away. Save them and, after a few years, you will have enough to send in to the Platinum Company, who will recover platinum from the salts. While working with the above developer, keep it cool (65°) because with this developer, the colder it is, the colder the tones of the print. If warm tones are desired, just heat the developer to around 90°. The developer tray should be much larger than the sheet of paper you are printing. The tray should have between ½ to ¾ inches developer depth. This is quite necessary to cover the print quickly with developer. The print should be cov-

ered quickly and evenly, if not, development marks will appear. Also, develop immediately after printing. Normal development time will run four to six minutes, development should be continued until it has gone as far as possible. There will be no harm done if the immersion in the developer is prolonged, as development ceases of its own accord when the ferrous salt, formed by the action of light, has reduced the equivalent quantity of platinum; in such action, there is no fogging. Do not pull a print that is partially developed, as in the case of an overexposed print. If you do, the result will be a flat, muddy print.

The clearing baths No. 1, 2 and 3 are all the same and are made up as follows:

Water 32 oz.
Hydrochloric acid (c.p.) 1 oz.

There are three of these baths that the print should go through—5 minutes in No. 1, 10 minutes in No. 2, 15 minutes in No. 3. After the print has been in the three successive baths, it is washed in running water for about twenty to thirty minutes and then placed in the racks to dry.

In spotting the final print, use water color paints and a fine camel-hair brush.

All photographs in this article are reproductions from Candelario's book "New Mexico."

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., of MINICAM PHOTOGRAPHY, published monthly at Cincinnati, Ohio, for October 1, 1944. Required by the Act of Congress, August 24, 1912, and March 3, 1933.

Publisher—Wilbert Rosenthal, Cincinnati, Ohio.

Owners—Automobile Digest Publishing Corp., Wilbert Rosenthal, James Rosenthal, Nathaniel Rosenthal, Aron M. Mathieu, all of 22 East 12th Street, Cincinnati, Ohio. There are no bondholders, mortgages, or other security holders. Sworn to and subscribed before me this 22nd day of September, 1944.

(Signed) Aron M. MATHIEU

(Signed) A. M. SCHONEBERGER.

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SALONS AND EXHIBITS

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Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★The P.S.A. 1944 Exhibition of Photography.				Brooklyn Museum, Brooklyn, N. Y., Oct. 27-Nov. 19, Chicago Historical Society, Chicago, Ill., December
Exhibit to see	Chicago Camera Club Salon for 1944.				Chicago Camera Club, Chicago, Illinois, November
Exhibit to see	★1944 Atlanta National Salon of Photography.				High Museum of Art, Peachtree St., Atlanta, Ga., Nov. 1-15
Exhibit to see	★Fifth Annual Vancouver International Salon of Pictorial Photography.				Vancouver Art Gallery, Vancouver, Canada, Nov. 3-23
Exhibit to see	★Lens Camera Club's Sixth Annual National Salon of Photography.				South Side Community Art Center, 3831 S. Michigan Ave., Chicago, Illinois, Nov. 5-26
November 4	Ninth Annual Travel Salon of Metropolitan Camera Club Council.	B. C. Nourse, Salon Director, Metropolitan Camera Club Council, 106 W. 13th St., New York 11, N. Y.			
November 6	★Thirteenth Annual Minneapolis Salon of Photography.	R. L. McFerran, Salon Director, Minneapolis Camera Club, 113 S. Sixth St., Minneapolis 2, Minn.	4	\$1.00	Minneapolis Institute of Arts, Minneapolis, Minn., Dec. 2-31
November 15	First Annual Cranbrook Photographic Competition.	Harvey Croze, Cranbrook Academy of Art, Lone Pine Road, Bloomfield Hills, Michigan.	10	None	Cranbrook Academy of Art Exhibition Hall, Lone Pine Road, Bloomfield Hills, Michigan, December
November 15	Fourth Berkshire International Photographic Exhibition.	Berkshire Museum Camera Club, Berkshire Museum, Pittsfield, Mass.	4	\$1.00	Berkshire Museum, Pittsfield, Mass., Dec. 1-31
December 1	Twenty-eighth International Salon of The Camera Pictorialists of Los Angeles.	Secretary, The Camera Pictorialists of Los Angeles, Los Angeles Museum, Exposition Park, Los Angeles 7, Calif.	4	\$1.00	Los Angeles Museum, Exposition Park, Los Angeles, Calif., Jan. 1-31, 1945
December 5	Seventh Annual Springfield International Salon of Photography.	M. Louise Lochridge, Salon Secretary, Springfield International Salon of Photography, The George Walter Vincent Smith Art Museum, Springfield 5, Mass.	4	\$1.00	The George Walter Vincent Smith Art Museum, Springfield, Mass., Jan. 3-24, 1945
December 10	★Tenth Annual Des Moines International Salon of Photography.	Walter Vittum, Salon Director, Y. M. C. A., Des Moines, Iowa.	4	\$1.00	Hall of Photography, Y. M. C. A., W. Fourth St. at Keosauqua Way, Des Moines, Iowa, Jan. 1-22, 1945
January 18	★Twelfth Wilmington International Salon of Photography.	F. G. Tallman, Jr., Salon Secretary, Delaware Camera Club, 3024 DuPont Bldg., Wilmington, Del.	4	\$1.00	Delaware Art Center Bldg., Wilmington, Del., Feb. 4-25, 1945
January 20	★Oklahoma International Salon of Photography.	Salon Secretary, 525 N. W. 26th St., Oklahoma City 3, Okla.	4	\$1.00	Oklahoma Art Center, Oklahoma City, Okla., Feb. 1-18, 1945

Kodak Bulletin

Minicolor Easel—A new and definitely attractive easel for 2X Kodak Minicolor Prints has just been announced. As the illustration indicates, there is a clear plastic base, into which fits a clear acetate sheet envelope for the Minicolor Print.



Easy Easels

It's simple, perfectly "functional," as the architects say, and very good looking. Available for either vertical or horizontal prints, the Kodak Minicolor Easel is priced at 50 cents.

A Chance To Serve—If you have a collection of Kodachrome transparencies depicting your prewar travels in this country, there's a good chance that you can use them very effectively. For example, if there is a veteran's hospital or facility in your neighborhood, you'll find an appreciative audience among the men. Some Kodachrome fans have already put in a share of their spare time in such showings, and the response has been invariably warm. When a wounded vet glimpses a scene that looks familiar to him, his morale goes up with a whoop. He is very likely to announce to all and sundry, "Boy, that's Something! That's God's Country!"

You'll need your own projector, a screen, and ample connecting cable. If you, individually or as a member of a club, can assemble such a show, get in touch with the hospital authorities or a Red Cross recreational director.

Handbook Revision Program

Do you have a Kodak Reference Handbook and, if so, are you aware of the revision program which enables you to keep your Handbook up to date? The two-part plan is simplicity itself:

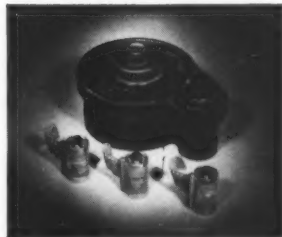
1. **Registration** of your Handbook. A Registration Card is now included with each new Handbook. If you purchased your Handbook a year or more ago, ask your Kodak dealer for a Registration Card.
2. **Notification.** After we have received your Registration Card, we will notify you whenever new Handbook material—in the form of Kodak Data Books punched for Handbook insertion—is available through Kodak dealers.

Speaking of Data Books—A revised edition of the Kodak Data Book on Infrared Photography is now available. As revised, it includes information about photography by ultraviolet light. It discusses principles, techniques, and the specifications of Kodak materials suited to infrared and to ultraviolet photography. If either of these specialized fields is of importance to you, you'll want "Infrared and Ultraviolet Photography," a Kodak Data Book selling at 25 cents.

There is also a revised Data Book on color photography, "Kodachrome and Kodacolor Film." It is, of course, punched for insertion in the Kodak Reference Handbook. If your Handbook is dated 1941 or earlier, this revised Data Book will give you additional information.

Reinstated—The Kodak Day-Load Tank, absent from Kodak listings for about a year, has been reinstated. It is available without priority at its old price of \$6.94, plus tax. This ingenious, completely practical tank offers both

convenience and chemical economy in the processing of 35-mm. films in standard daylight-loading magazines. Only 16 ounces of solution are required. The tank is constructed of corrosion-proof plastic and stainless steel.



Kodak Day-Load Tank

Another recently reinstated item, of special interest to Kodachrome transparency fans, is the Projecto Case for Kodaslide Projector, Model 1. The Projecto Case is equipped with strong metal legs which unfold to make a firm tripod support for case and projector. No priority needed—and the price is \$4.

From B to A—If you are the owner of a Kodak Precision Enlarger, B Assembly, you may now acquire an *Enlarging Head A* for the more precise condenser-enlarging of small negatives (2¼ x 3¼ maximum).

The change-over unit includes Condenser Head A with one condenser, a No. 212 Mazda Photo Enlarger Lamp, a Glassless Negative Carrier, and Bellows Assembly. Condenser and negative carrier must, of course, be specified as to size. No lens is included.

A priority of AA-5 or higher is required. Price, \$45.35, plus tax.

At Your Service—For complete, specific, friendly information on all things photographic, keep in touch with your Kodak dealer or write directly to the Eastman Kodak Co., Rochester 4, N.Y.

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Kodak Developer D-72 "Standard" for most photographic papers, including enlarging papers; for positive films and fast panchromatic negative films and plates.

Kodak Developer DK-60a For roll and sheet films. Combines relatively fast developing action with long life.

Kodak Developer D-19 Rapid; long-life; clean-working; especially suitable for commercial and press films.

Kodak Developer D-76 A film developer of many uses. Realizes full emulsion speed; produces long scale.

Kodak Fine Grain Developer DK-20 For negatives of extremely fine grain within moderate development times.

Kodak Universal Developer (tubes) Easy and convenient means of preparing small volumes of dependably fresh developer for films, plates, and papers.

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